New and Complete Instructions for the Pedal Harp

IN TWO BOOKS

containing all the necessary rules with exercises, preludes, &c.

Calculated for acquiring facility, steadiness, and precision on the Instrument.

Respectfully Dedicated to her Pupils

By

Mademoiselle Merelle

London, Printed & Sold by PRESTON, at his Wholesale Warehouses 97, Strand.

Where may be had a great variety of Harp Music & Pedal Harps.

INSTRUCTIONS FOR THE HARP.

BOOK The Ist.

This Book is intended for beginers totally Unacquainted with the HARP. They should first form Unisons on the whole extent of the Instrument in Octaves, Sixths, Thirds, Gamuts, Chords, Harpeggios &c. so as to acquire expertness & facility in forming them; Practice will soon render them easy and familiar, without which the Scholar's progress will necessarily be tedious and imperfect; but by a little patience and attention to this method in the beginning, the greatest difficulties will be removed and the sound of the HARP rendered distinct, regular and pleasing.

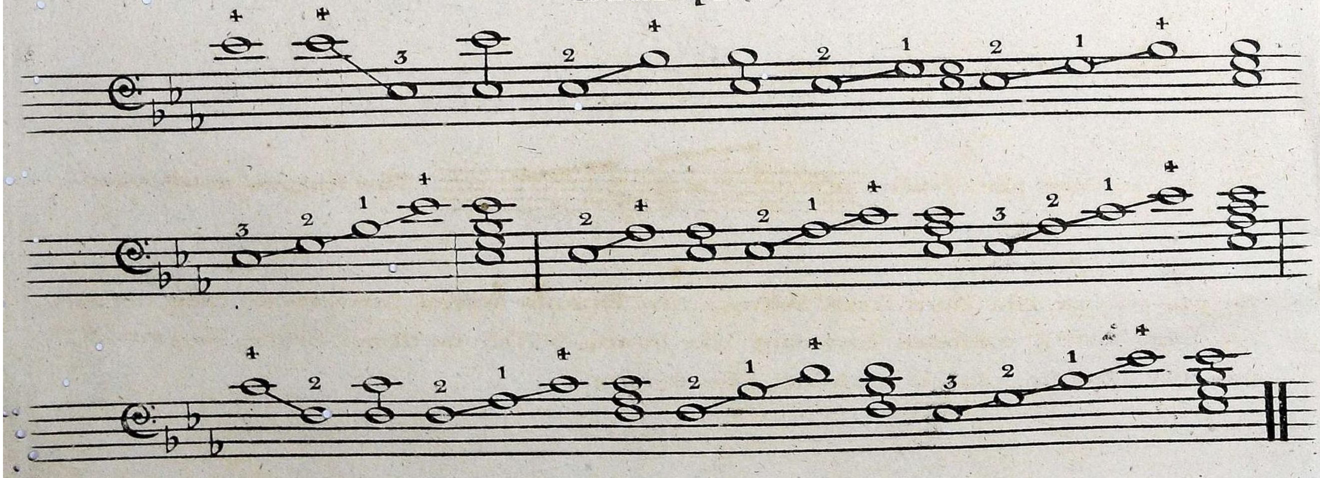
Example of Tuning the HARP.

The HARP is tuned in E. Flat _ The best method of tuning it is to begin with the Scale to which the third F. in ascending from the bottom or lower part of the Instrument belongs, as noted hereafter. This Octave being first attentively tuned will serve as a guide for tuning all the others both in ascending & descending successively, according to the usual practice.

This manner of tuning the HARP is better Calculated, than the Common mode, for forming the Ear of the Learner, and more agreeable at the same time.

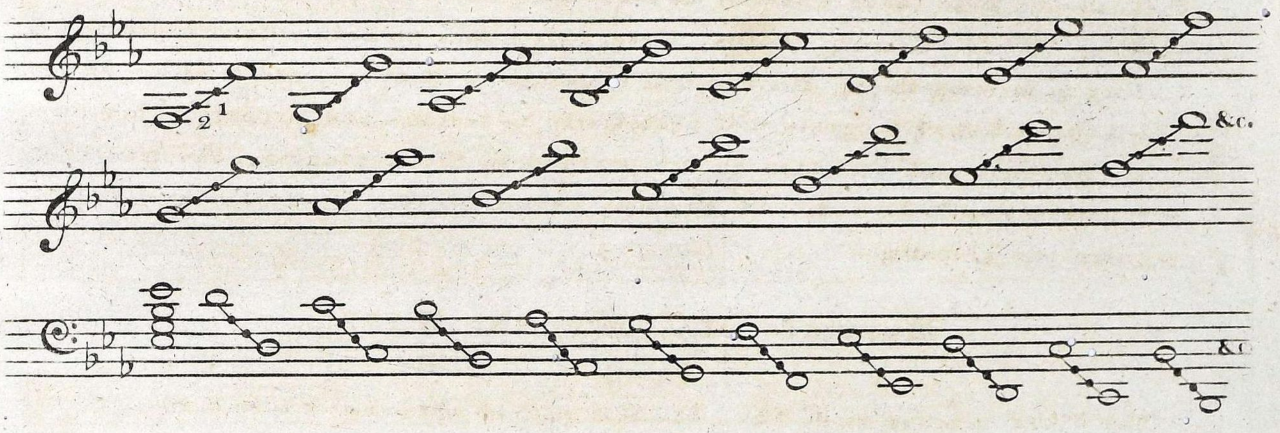
The Pupil should often repeat all the Notes one with the other, Octaves, Fifths, Thirds, Chords, &c. though noted but once.

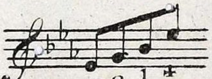
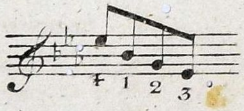
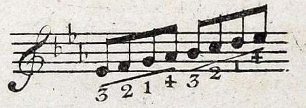
Example.

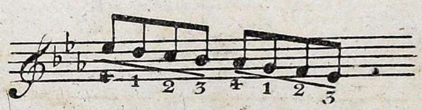


In tuning the Octaves one by the other, the middle fingers 2 & 1 should be applyed gently to the small marked Notes so as not to make them sound: In this manner the hand is supported, and in a more graceful position; the four notes may then be repeated at pleasure.

Example.

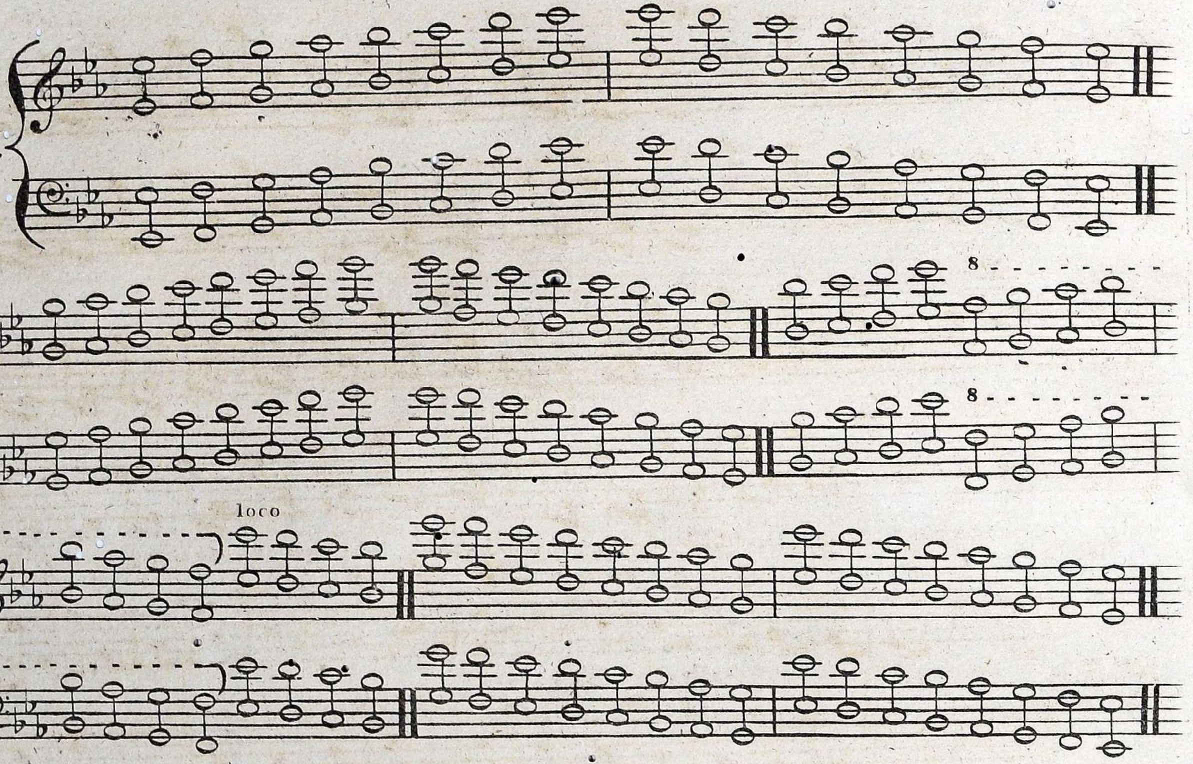


It is impossible to acquire steadiness or to obtain good sounds from the HARP if the hand be not supported by placing the fingers continualy on the Strings before they are struck, as in this Example,  The four fingers should be placed on the four Notes in ascending, as well in descending, before they are play'd  In this Scale also  The four first Notes are to be taken together; then the other four by passing the third finger underneath before the Thumb (which must always be kept upper-most) has quitted its String, observing to raise the hand as you ascend.

In descending the Scale  The fingers must likewise be placed on the four first Notes, the Thumb moved forward to take the following Notes without lowering the hand, which is thus always supported, and the fingers placed without Hesitation.

These exercises are to be played slowly and strongly, by each hand singly at first, then with both together. — The 3d finger and thumb together in ascending and descending by Octaves.

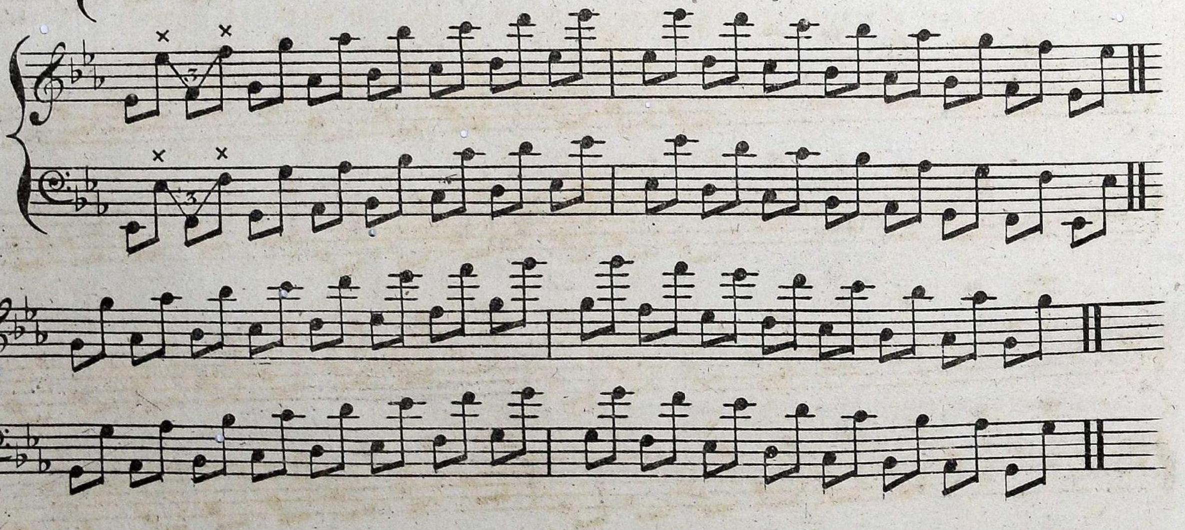
No. 1.

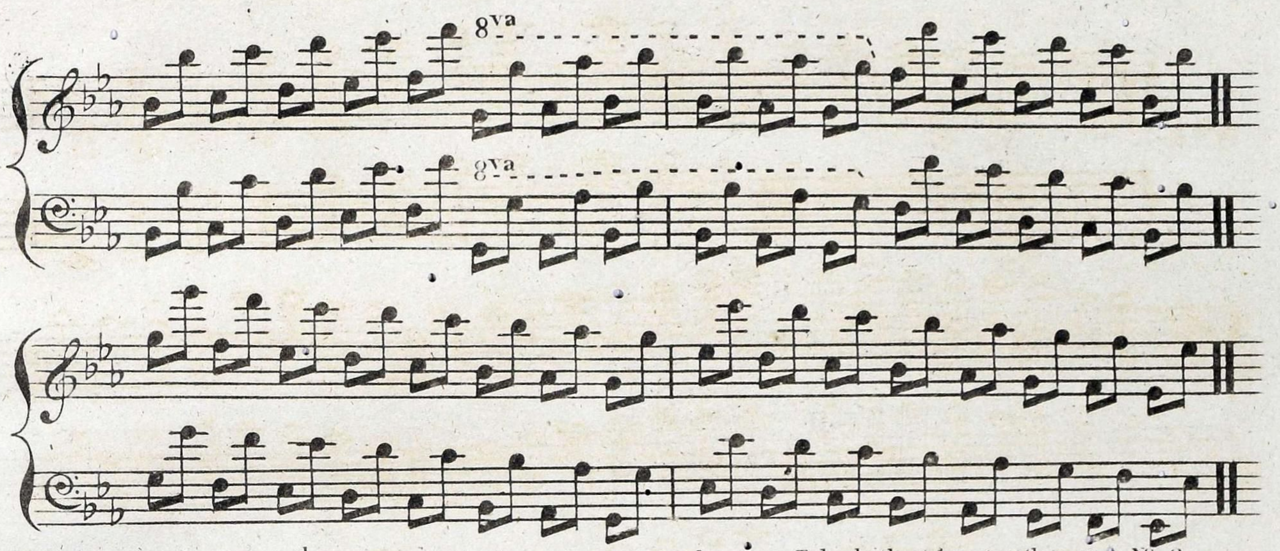


The 3d finger and thumb forming Octaves separatly, beginning with the former.

Take both strings together — Play them, and while the thumb strikes its string, place the 3d finger on the first note of the following Octave; proceed by placing one finger on its string while the other forms its note &c.

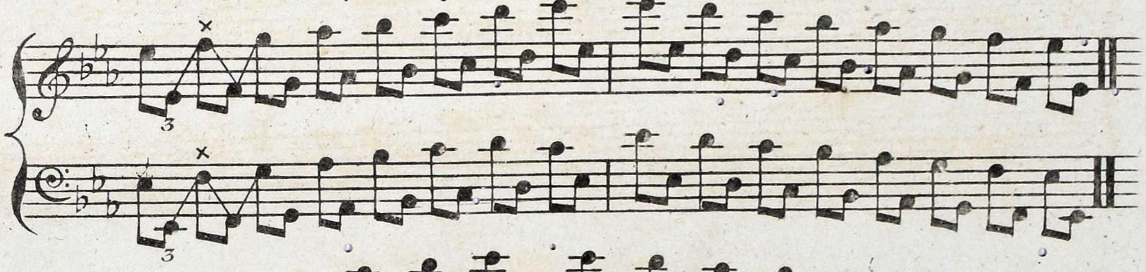
No. 2

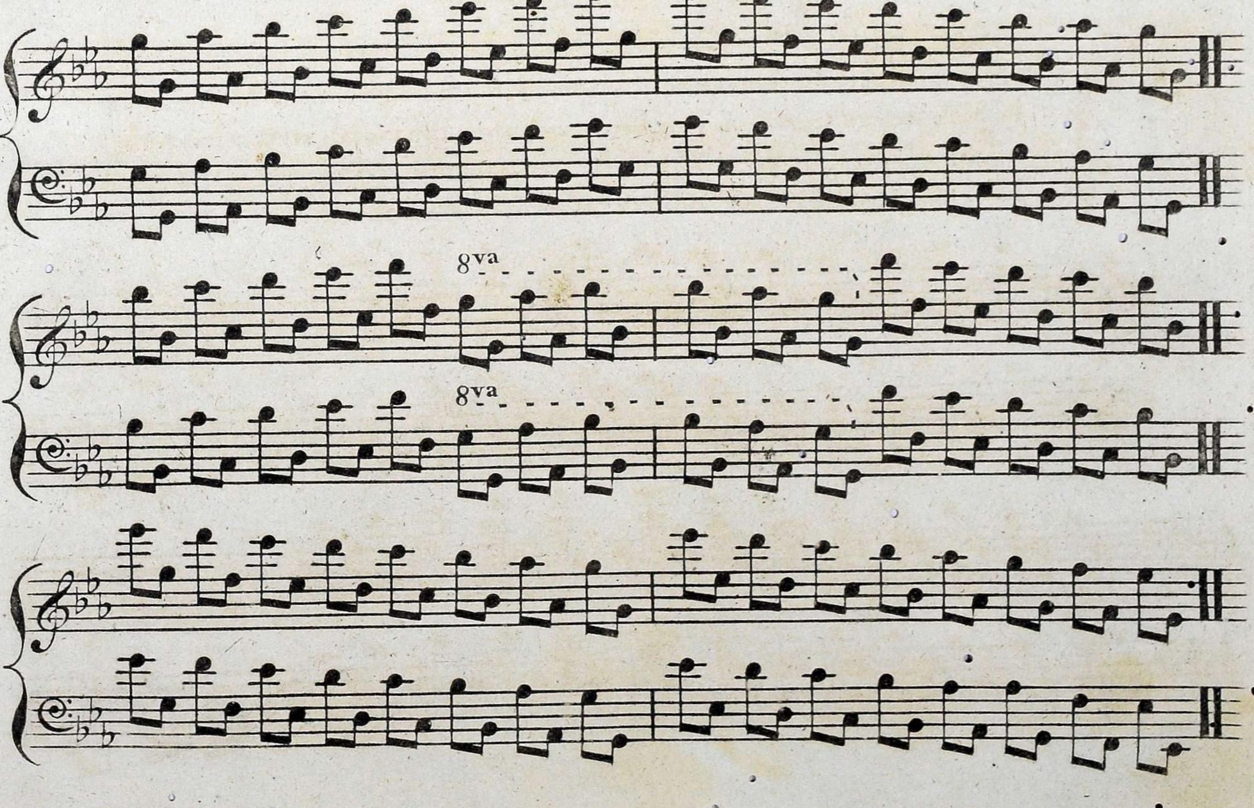




The thumb & 3d finger separately, beginning with the former, Take both strings together, as in No. 2.

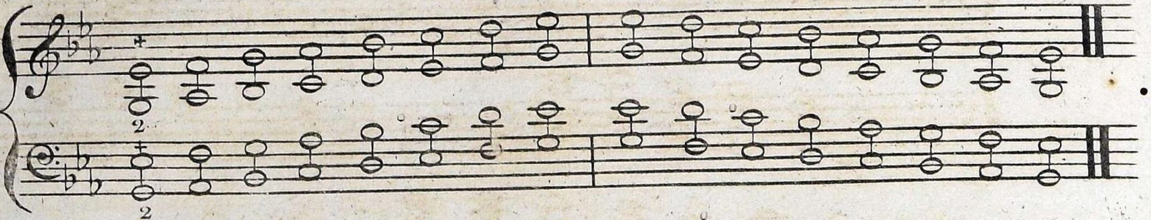
No. 3.

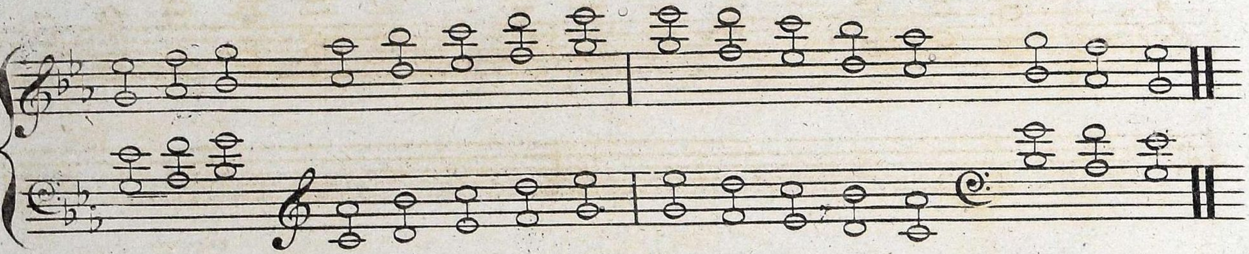




The 2d. finger and thumb together by Sixths, in ascending and descending.

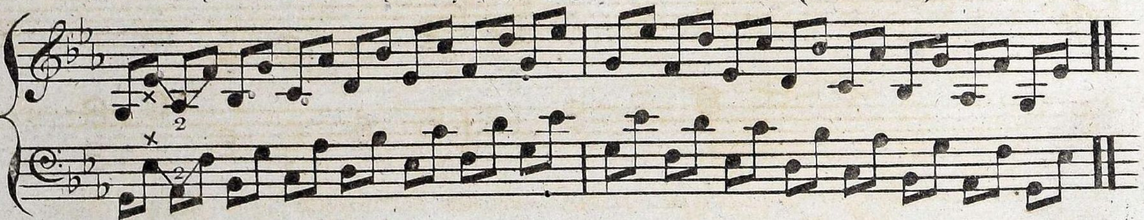
Nº 4.

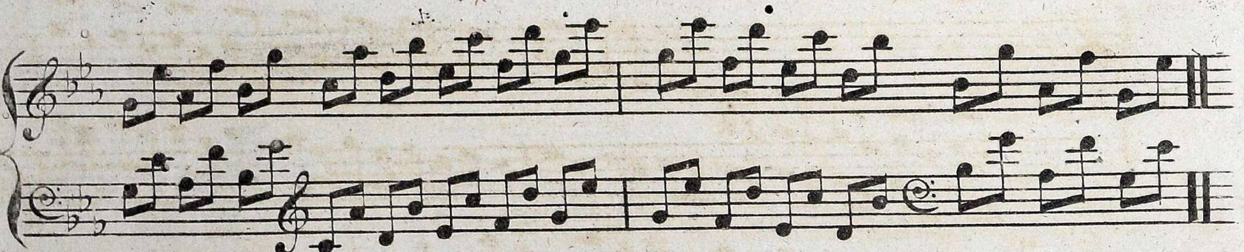




The 2d. finger and thumb separately, beginning with the former. (see Nº 2.)

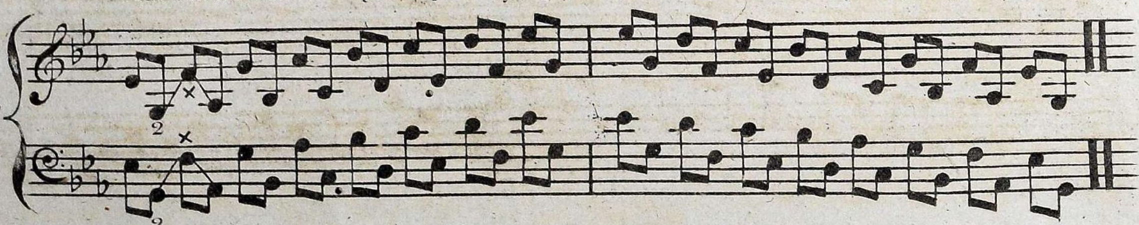
Nº 5.

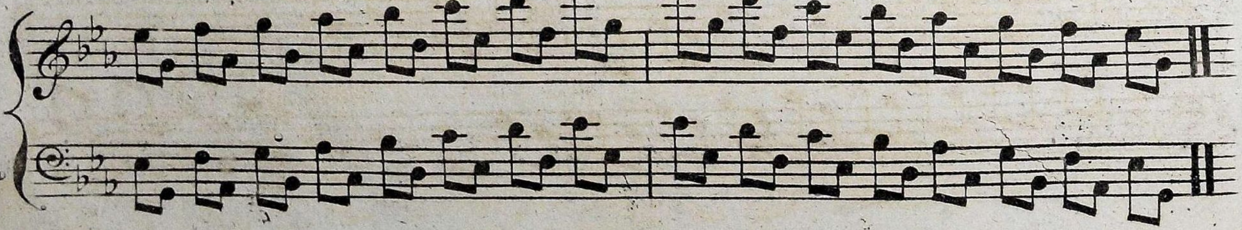




The thumb and 2d. finger separately, beginning with the thumb.

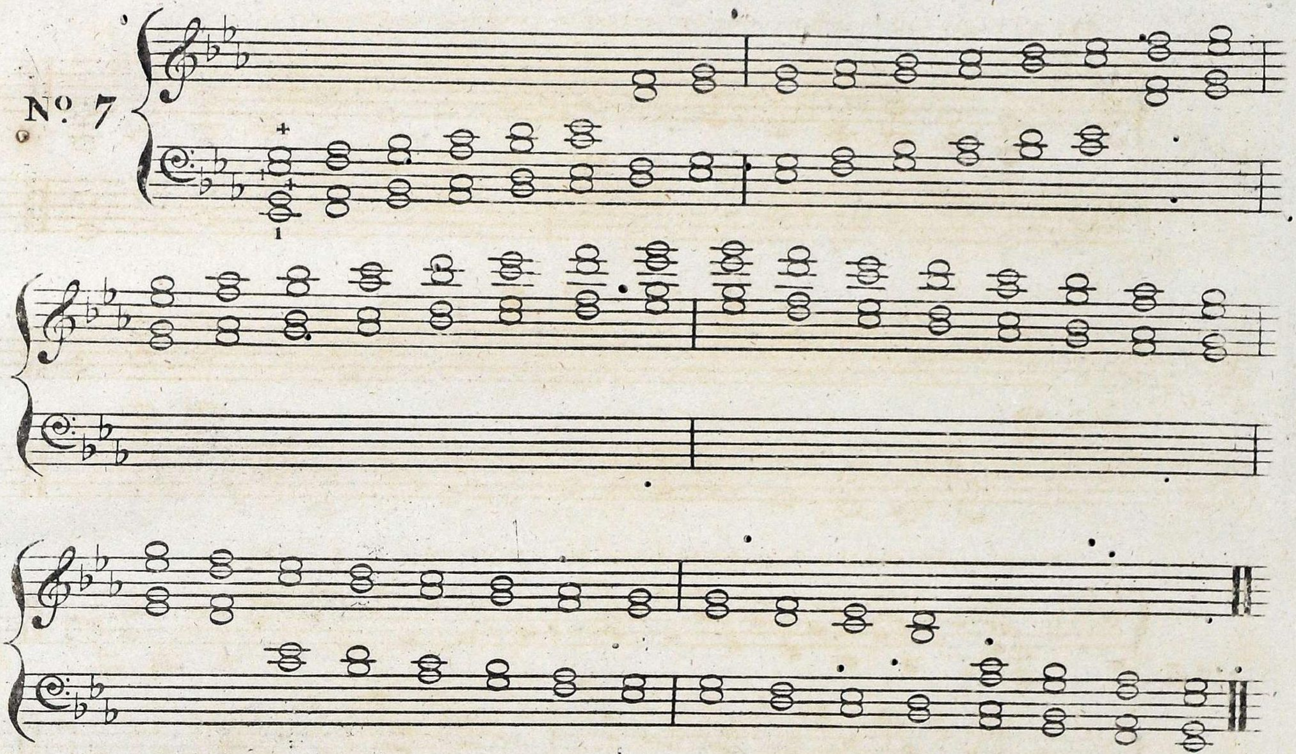
Nº 6.





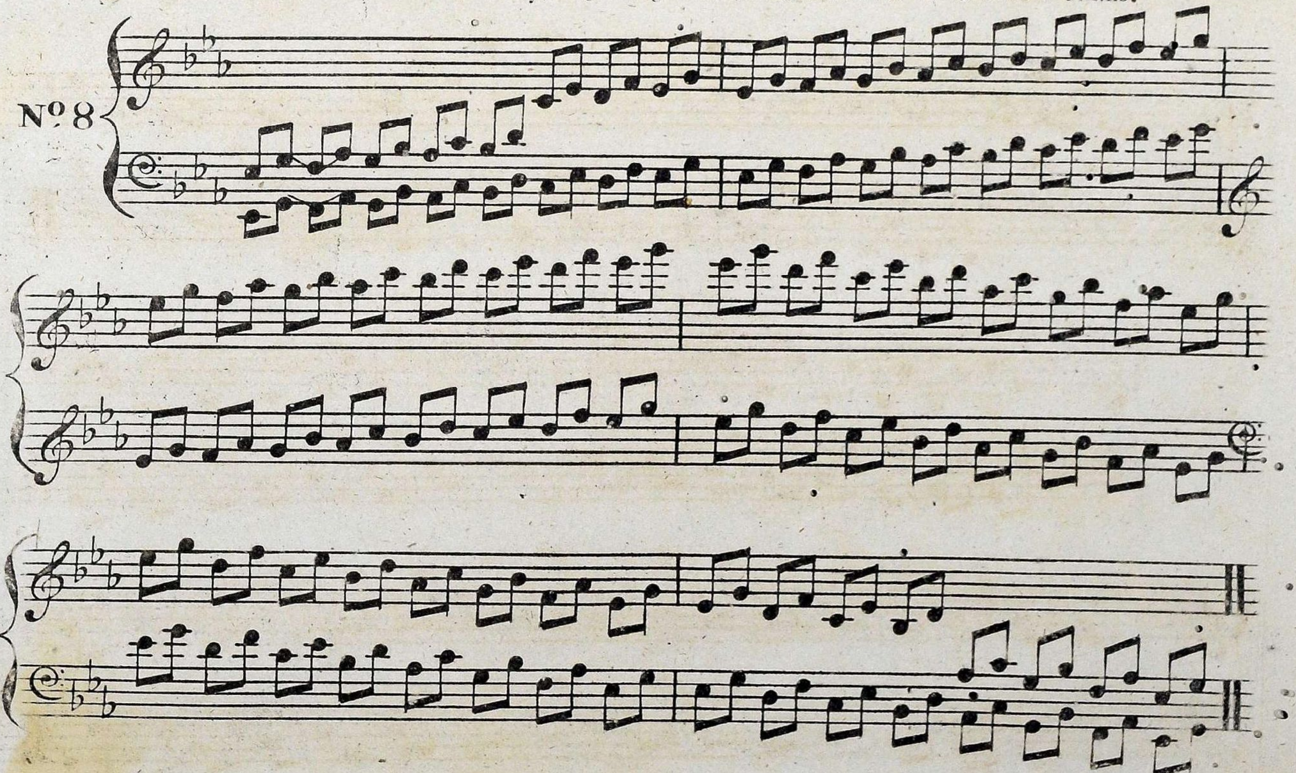
The first finger and thumb together, by thirds, in ascendind and descending.

Nº 7



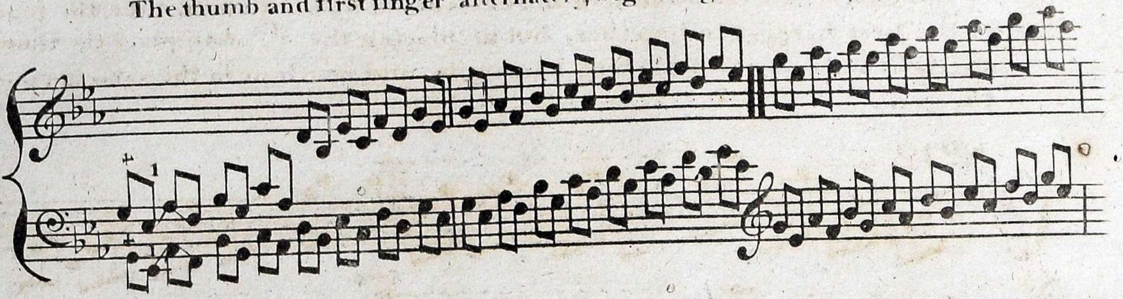
The first finger and thumb alternately, beginning with the former as for the Octaves & Sixths.

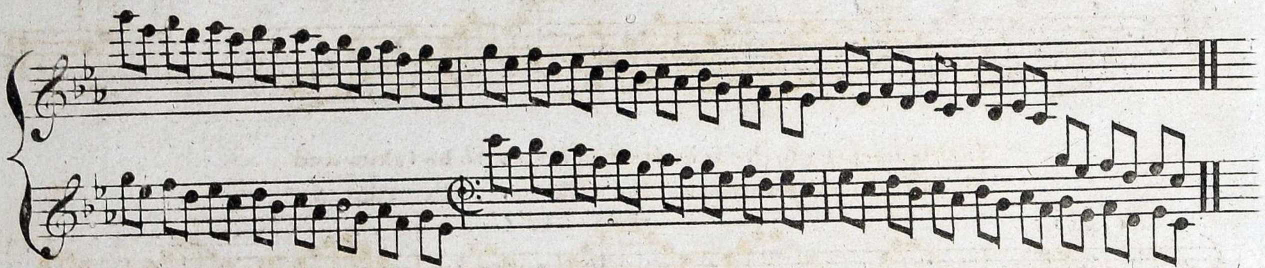
Nº 8



The thumb and first finger alternately, beginning with the former.

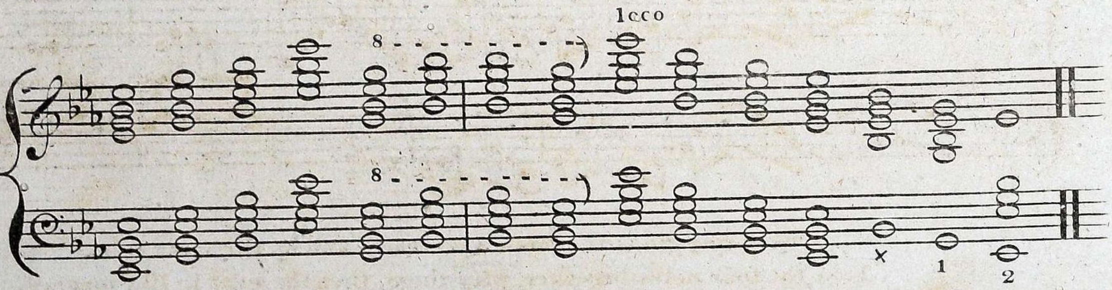
No. 9.





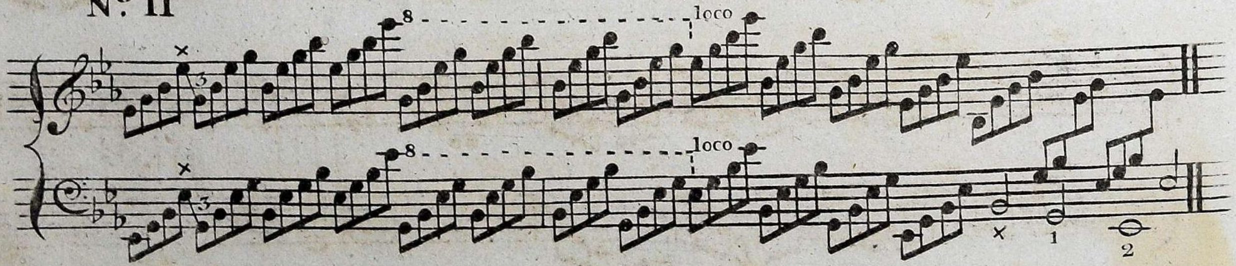
Place the hand attentively, the four fingers bearing equally on the four strings in forming the chords, the excellence of which consists in the perfet equality of the sounds.

No. 10



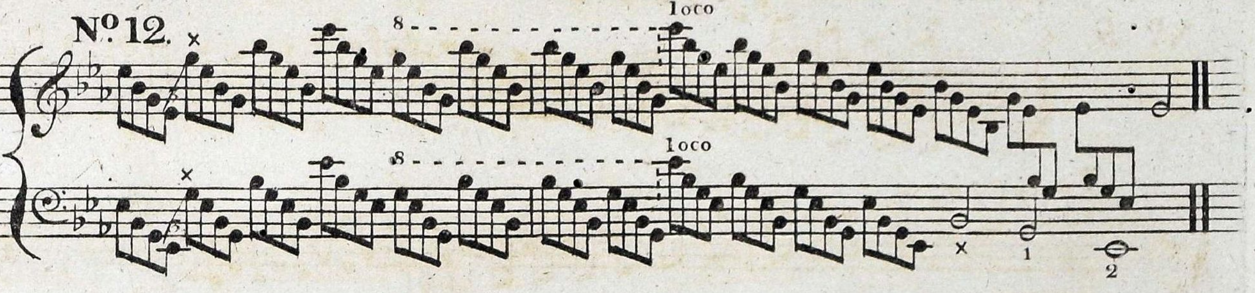
For forming harpeggios in ascending and descending by the third finger. Here the four first notes are to be taken together, as already observed, and the third finge placed on the first note of the following harpeggio, while the thumb is moved; and so on to the end.

No. 11



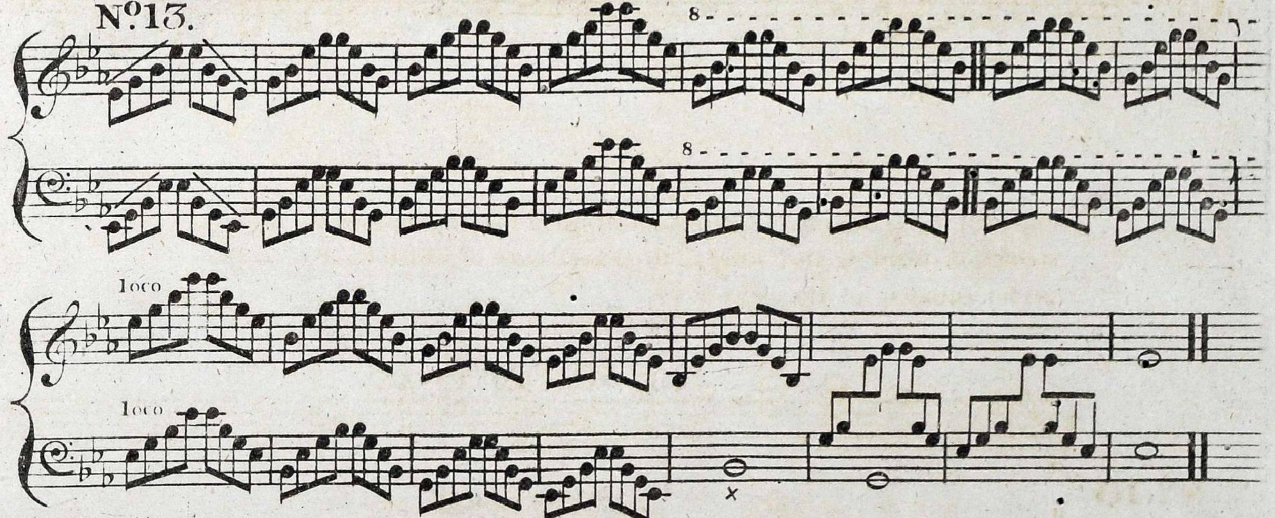
To form harpeggios in ascending and descending by the thumb, take the four notes of the first harpeggio together, but in playing the 4th. note place the thumb on the first note of the following harpeggio, and continue in the same manner to the end.

No. 12.



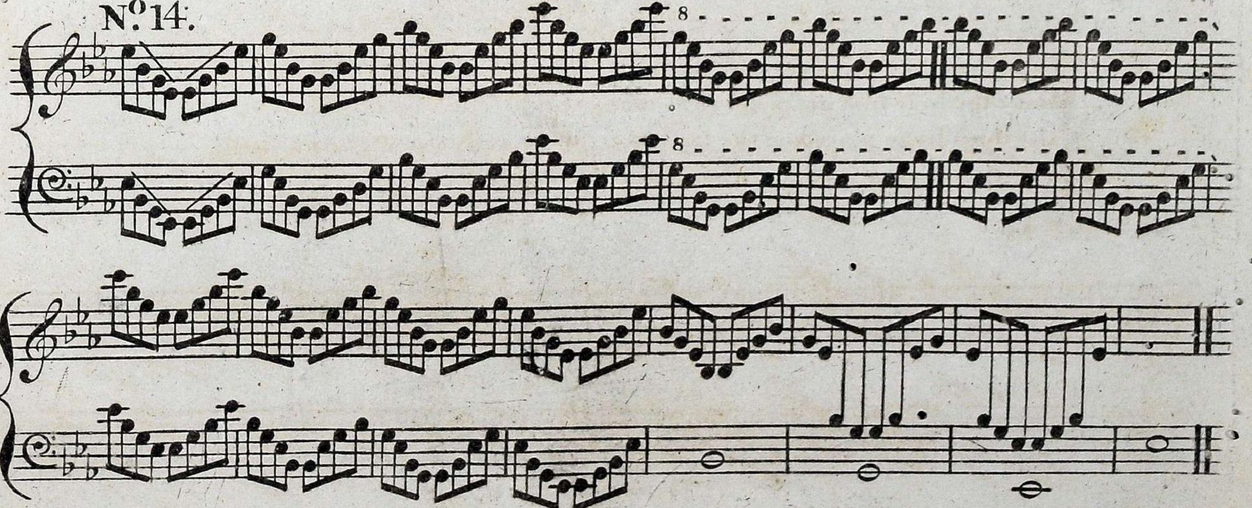
In this harpeggio the four first notes are to be taken and played, then the following four likewise. See Page 3.

No. 13.



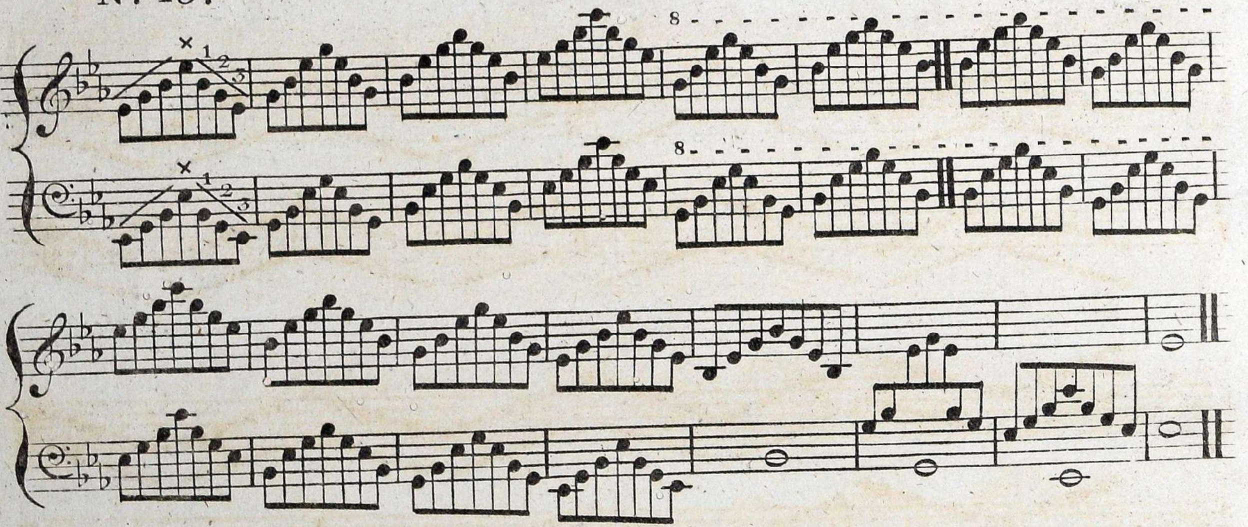
This harpeggio is the former reversed, and by the same rule–
Take the four notes together, play them, then the next in like manner.

No. 14.



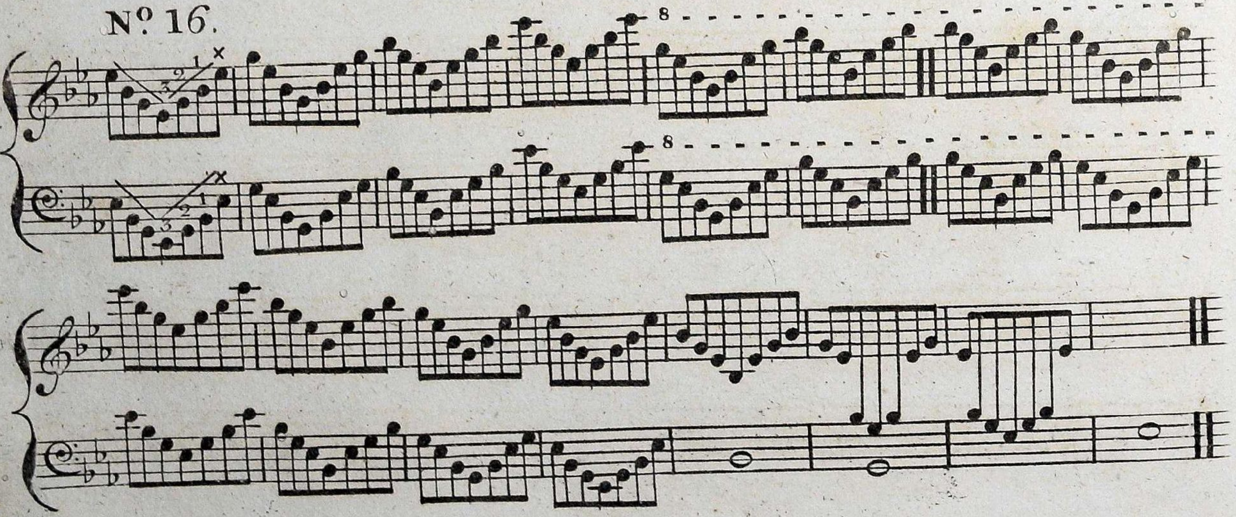
Here take the four first notes together and while the thumb plays its note, place the fingers on the three following notes without interruption, so that the hand may be supported all the time.

Nº. 15.



This is the inverse of Nº. 15 _ Take the 4 Notes together as above. In playing the 4th. note with the 3d. finger place the others on the following notes.

Nº. 16.

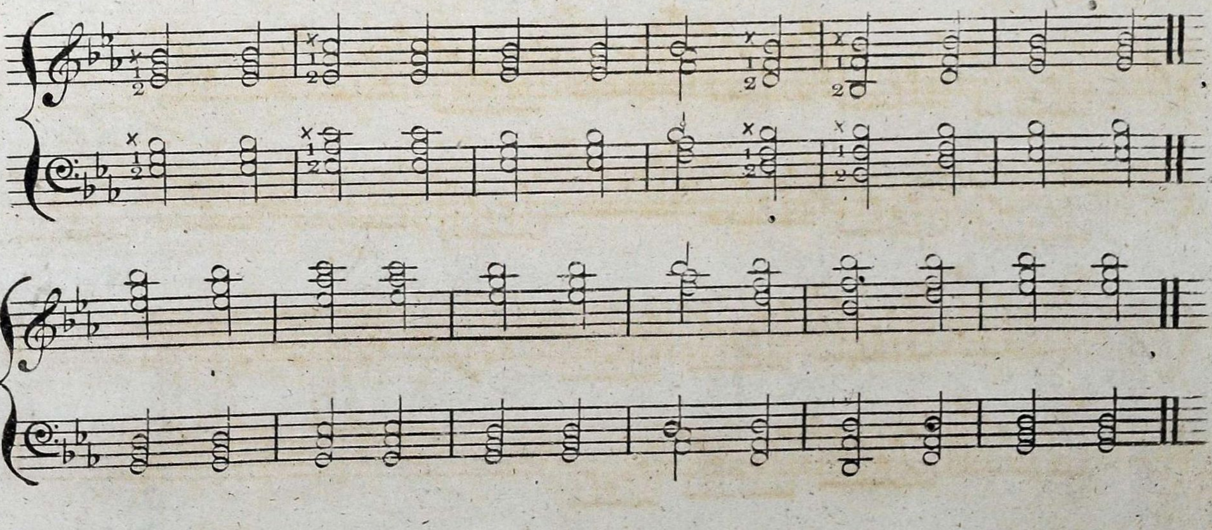


No. 17.

For these Gamuts see Page 3.

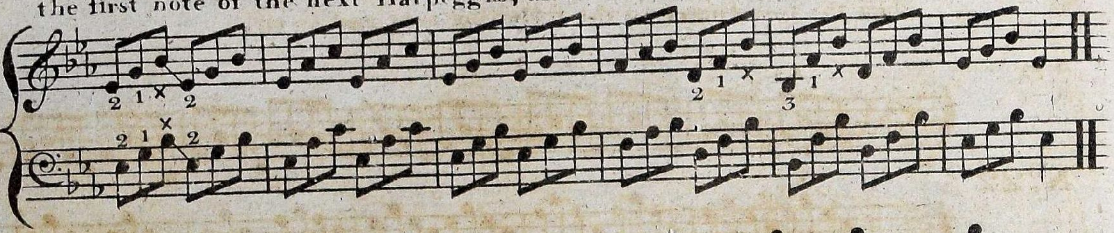
For these chords see No. 10.

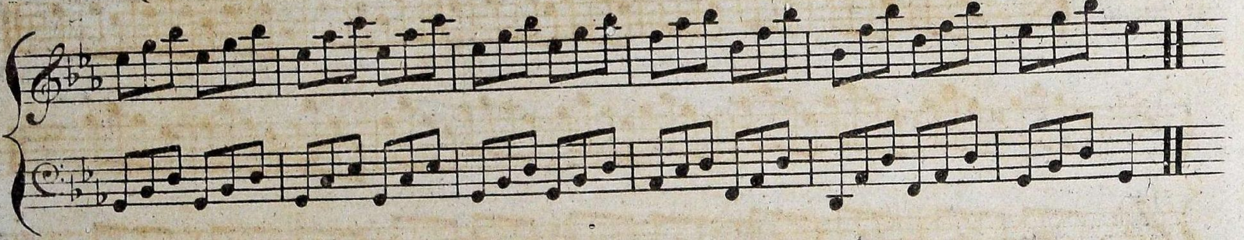
No. 18.



In practising these Harpeggios lay your fingers on the three first notes and while the thumb plays its note place the first finger on the first note of the next Harpeggio, and so on to the end.

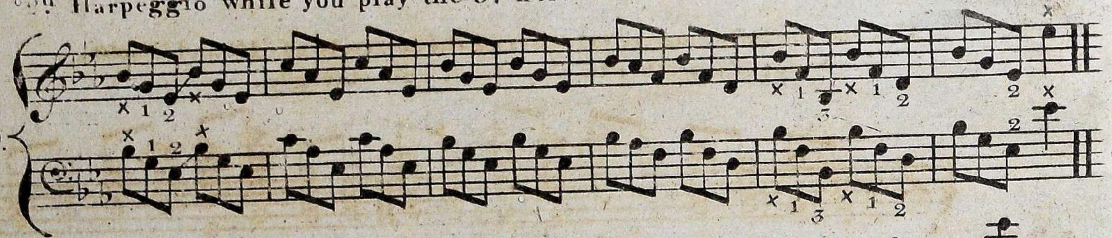
No. 19.

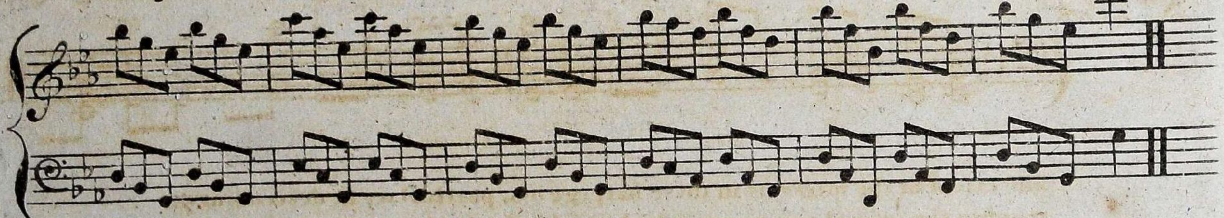




This is the inverse of No. 19 – Place the thumb on the 1st note of the 2d Harpeggio while you play the 3d note of the first.

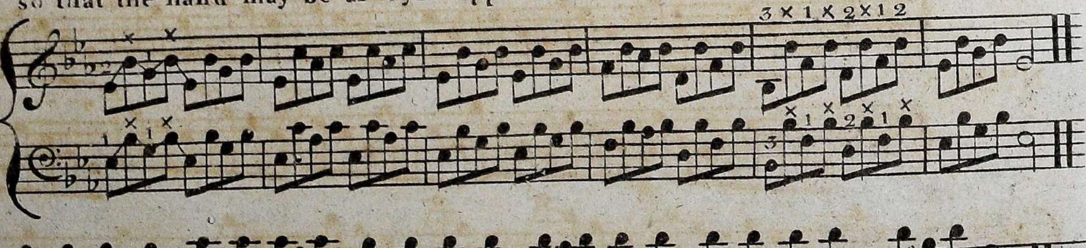
No. 20.

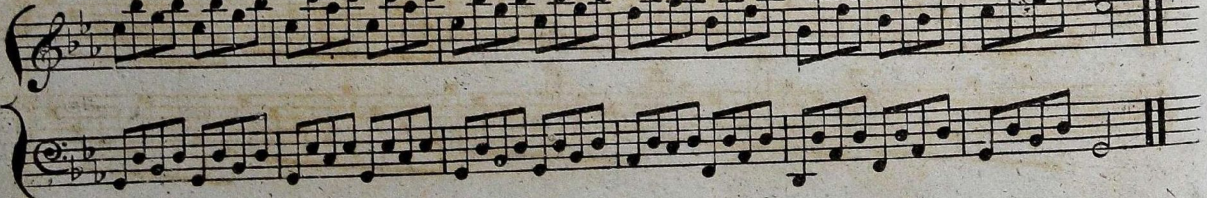




Take the notes of the 2d finger and thumb together – In playing the latter place the first finger on the next, continue thus alternately to the end, so that the hand may be always supported.

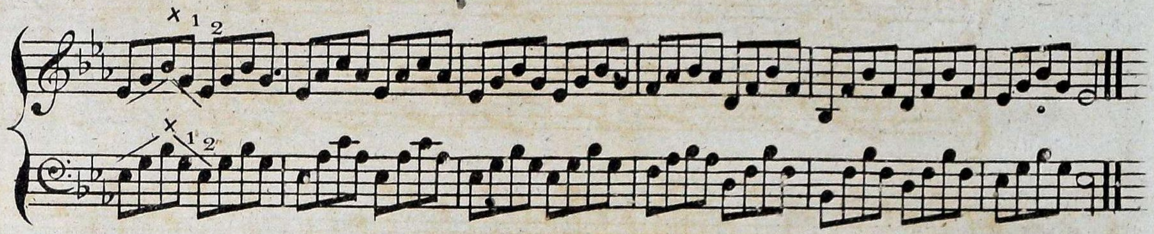
No. 21.

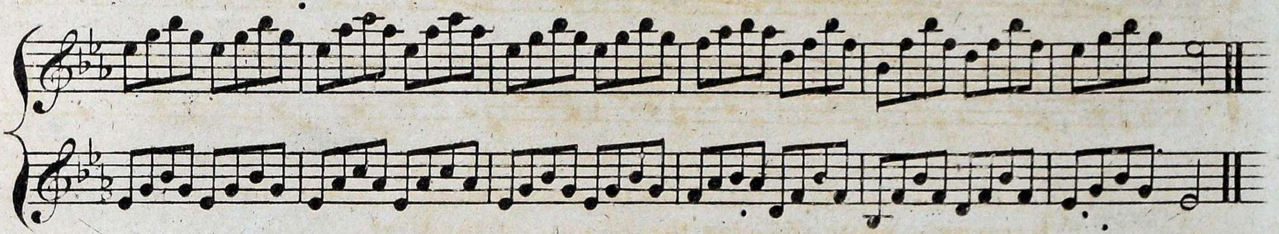




Take the three first notes together, while the thumb plays its note place the fore finger on the following note and so on.

No. 22

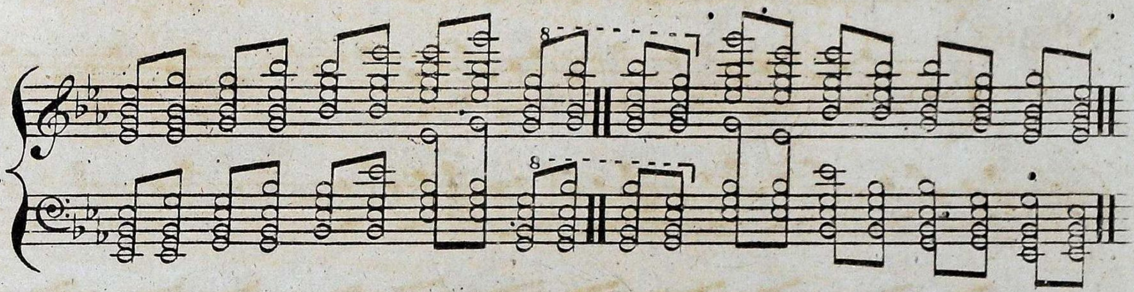




This and the following are exercises on the intervals of 10 and 11 notes.

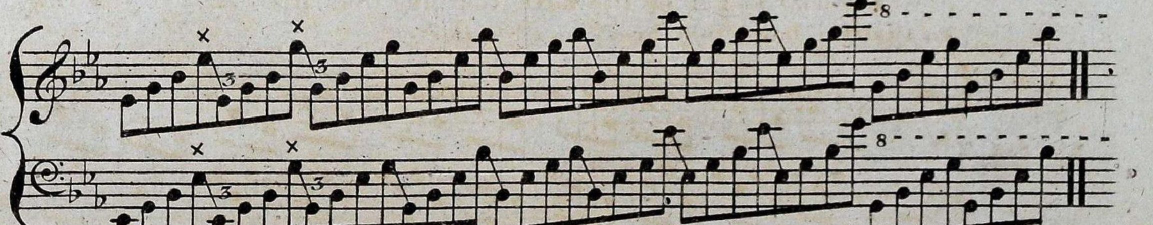
Nota: Remember to play slowly and strongly.

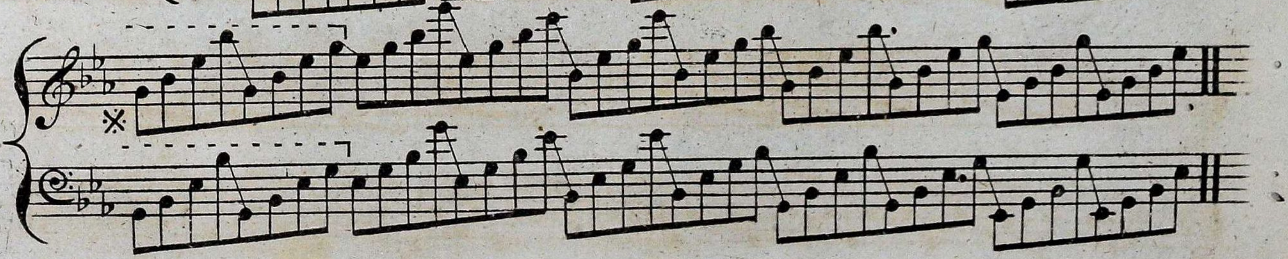
No. 23.



The extent of the intervals in these harpeggios, particulary in descending ※ requires the utmost assurance, which can be obtained only by placing the fingers on the next harpeggio in playing the last note of the preceding one.

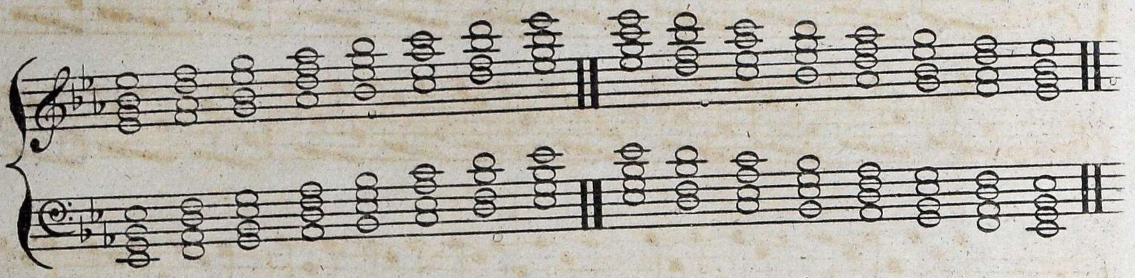
No. 24.





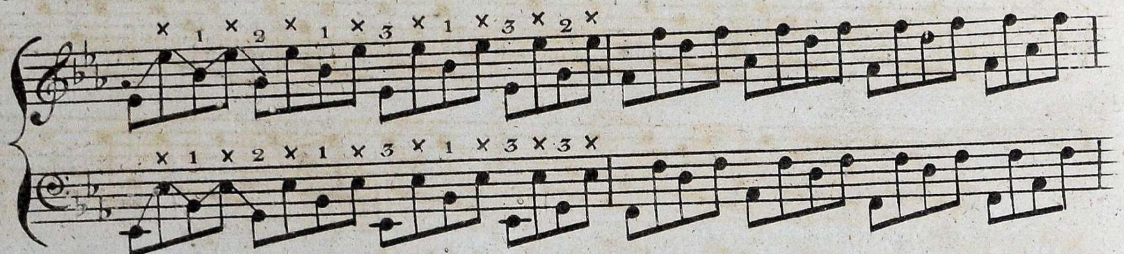
The object of these chords is only to prepare the hand for the notes of the following harpeggios.

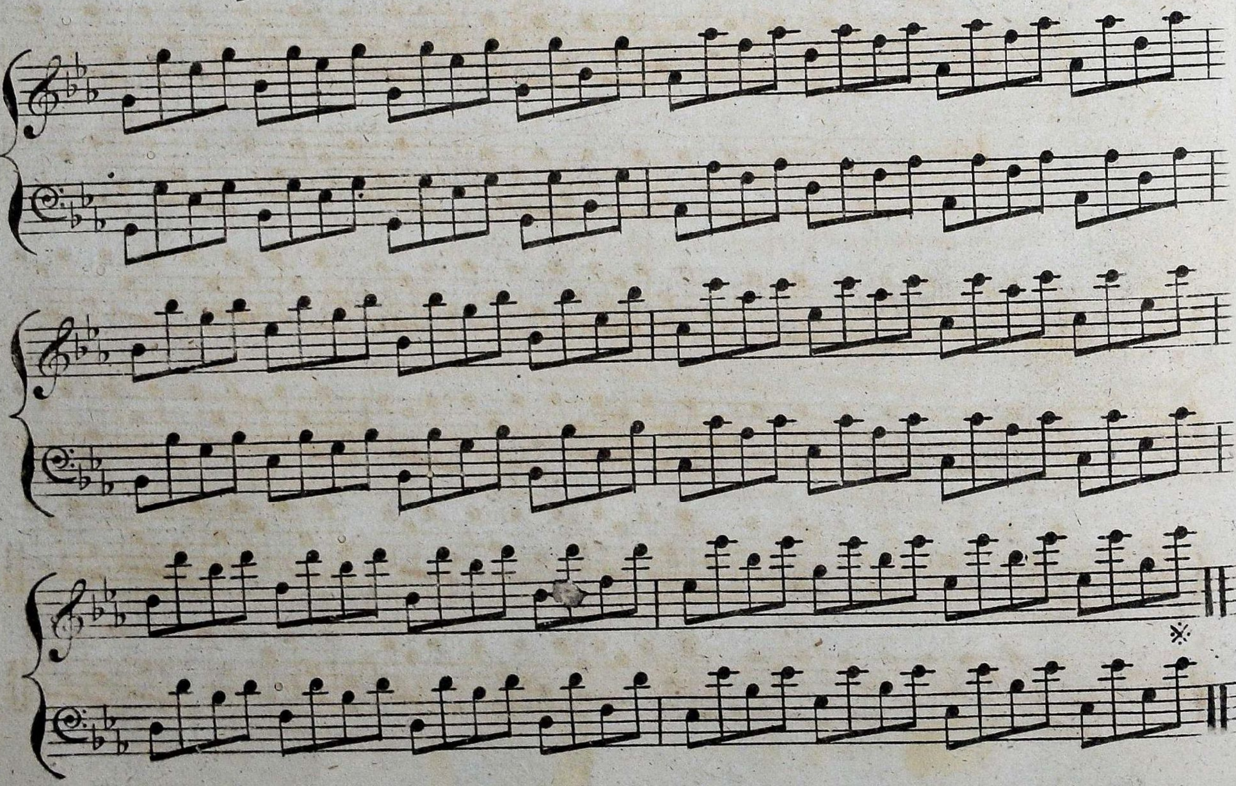
No. 25

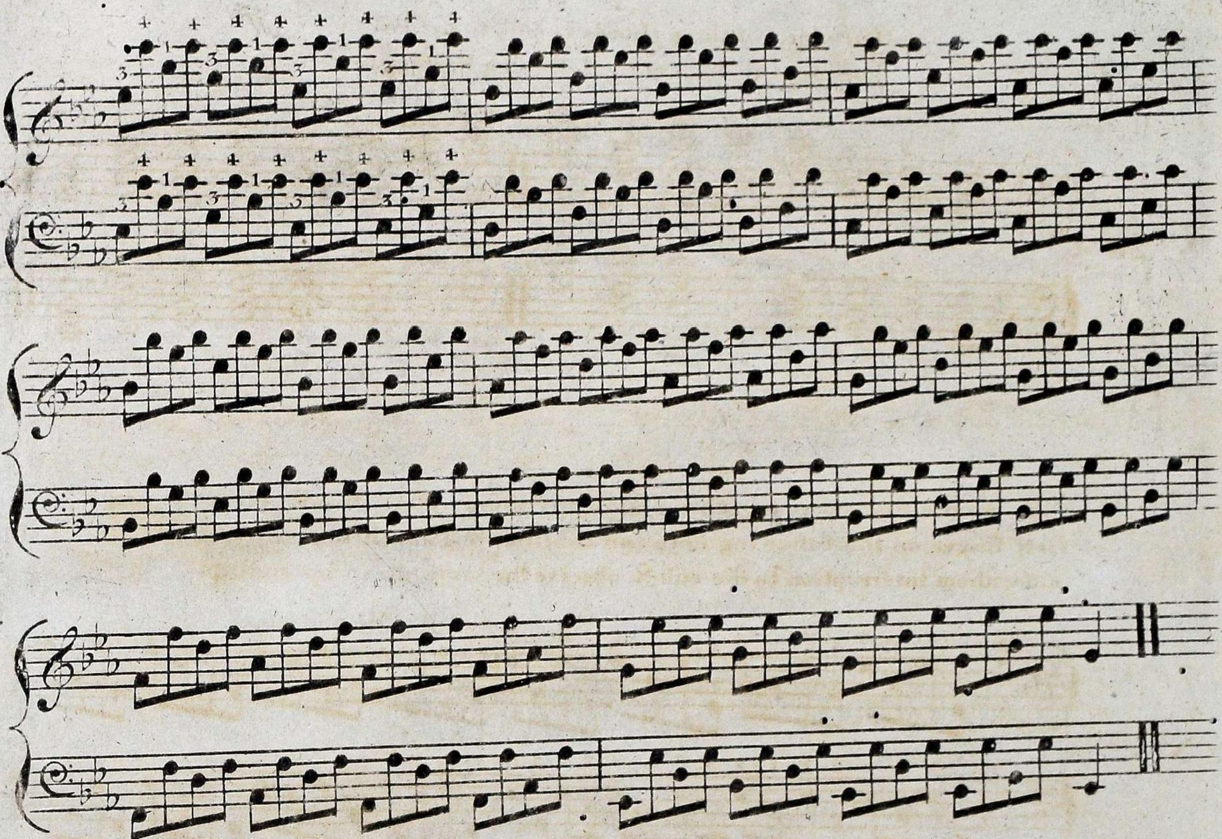


Take the two first notes together — while the thumb plays its note place the first finger on the following note and continue to place them so alternately and without interruption to the end ⁘ observe the same rule in descending.

No. 26

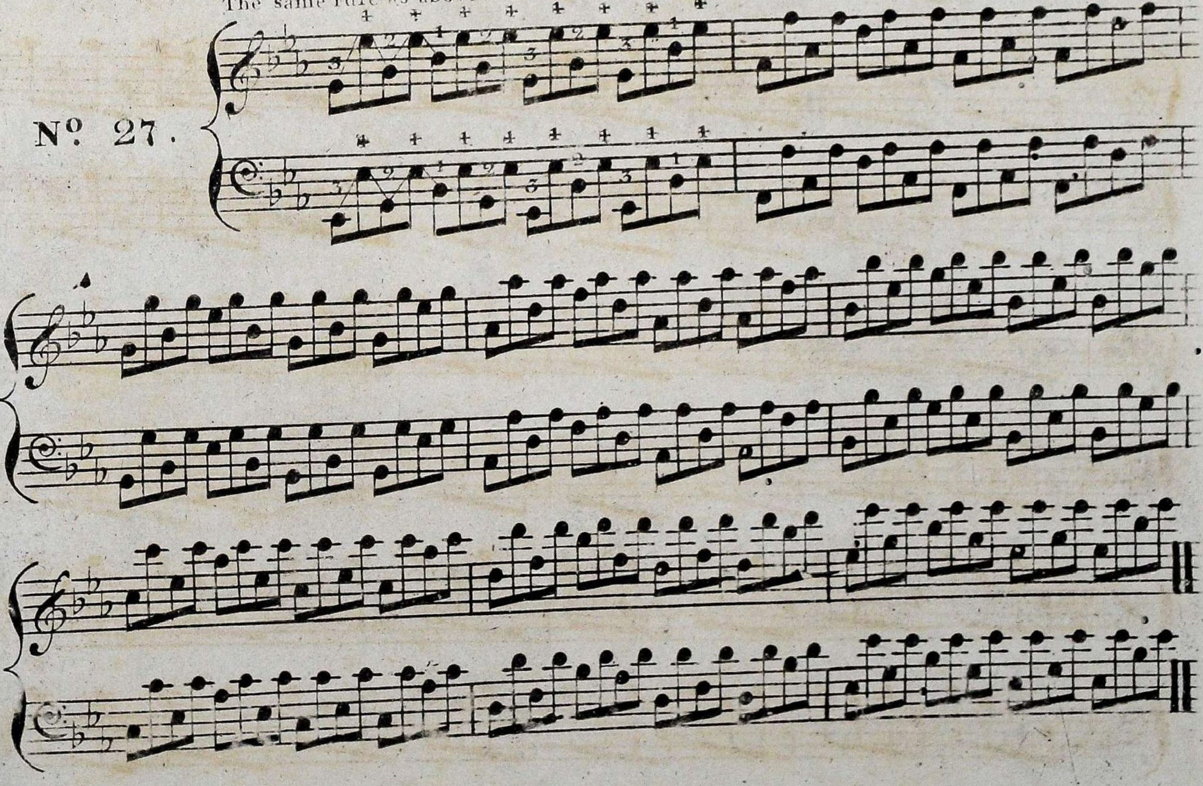


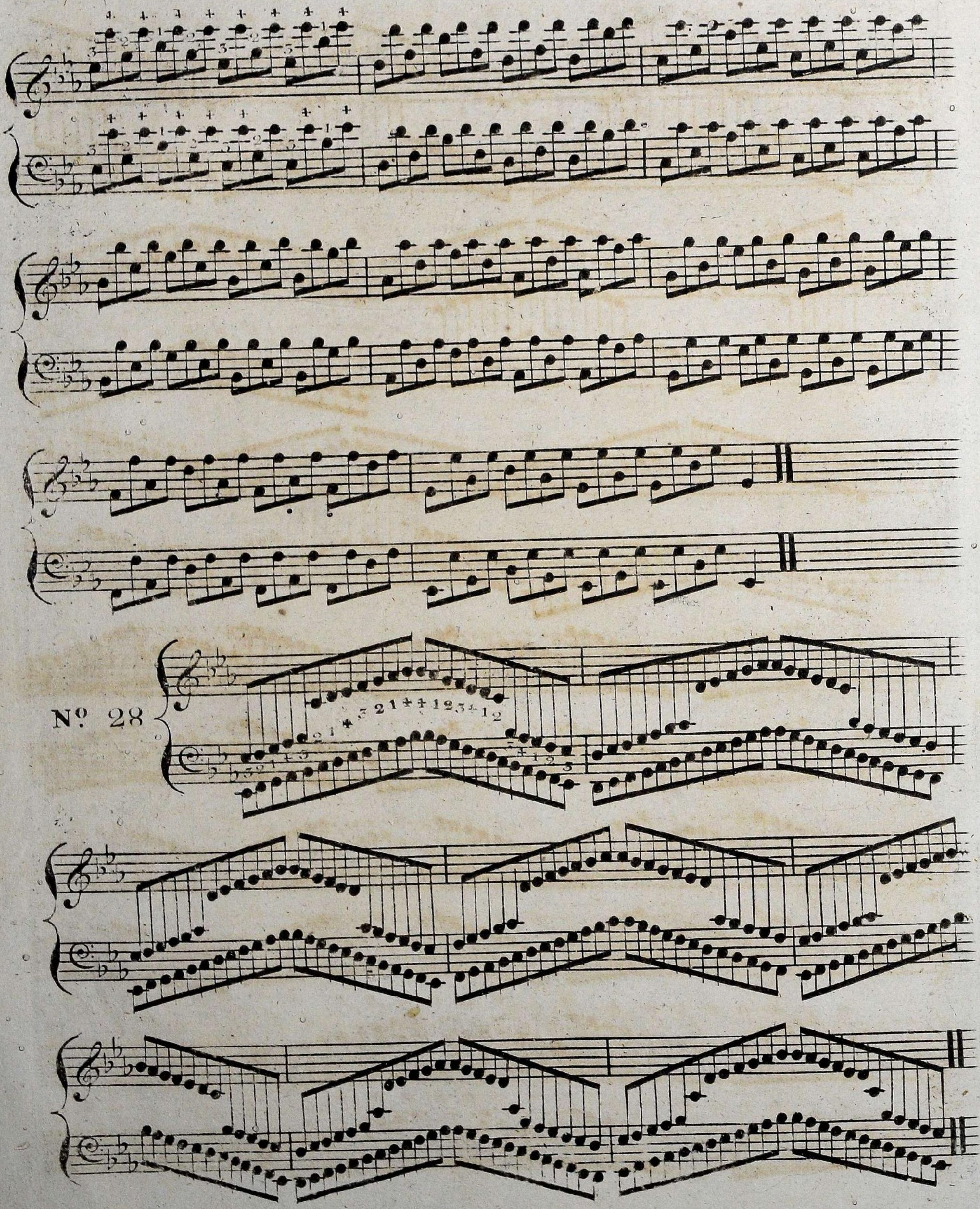


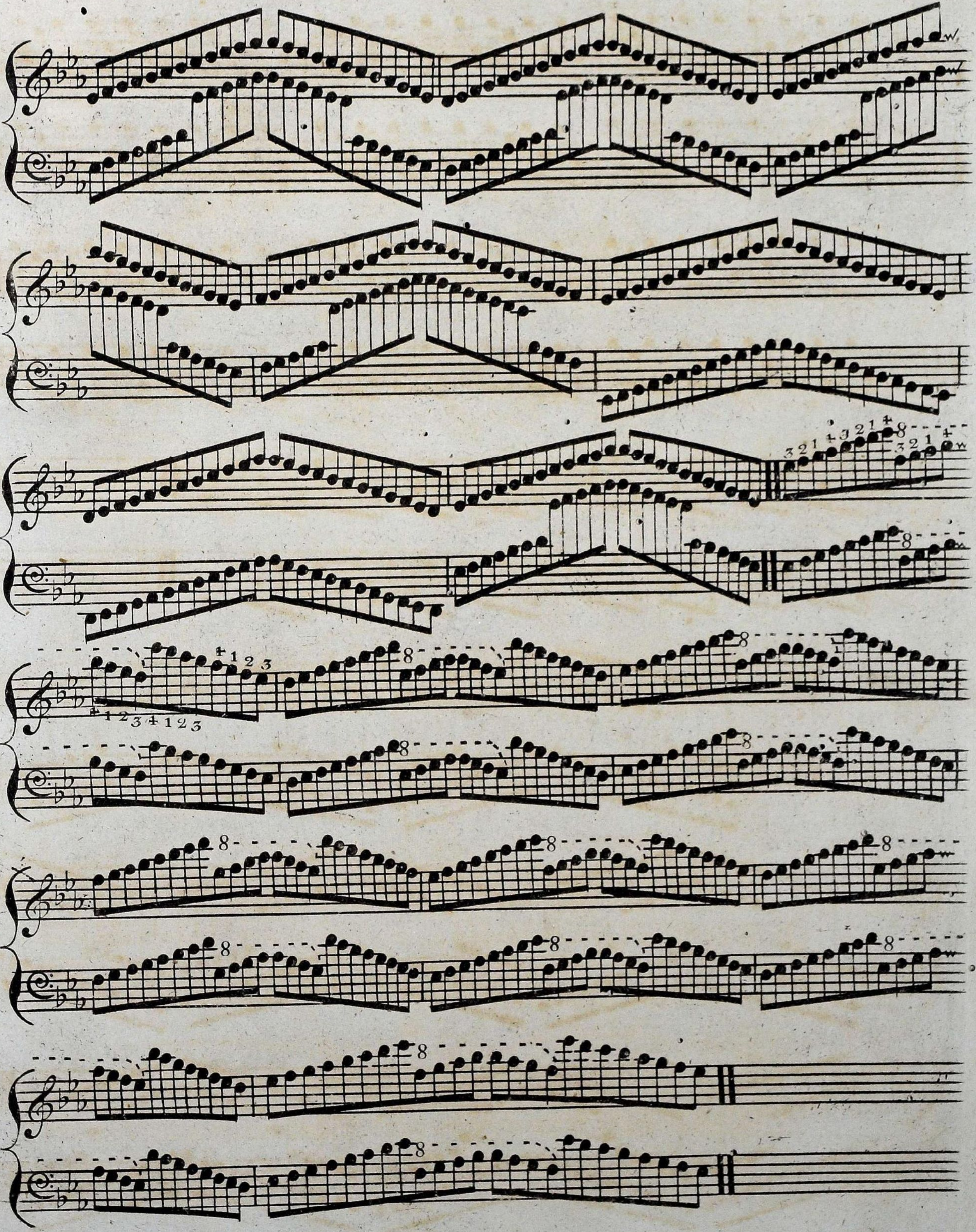


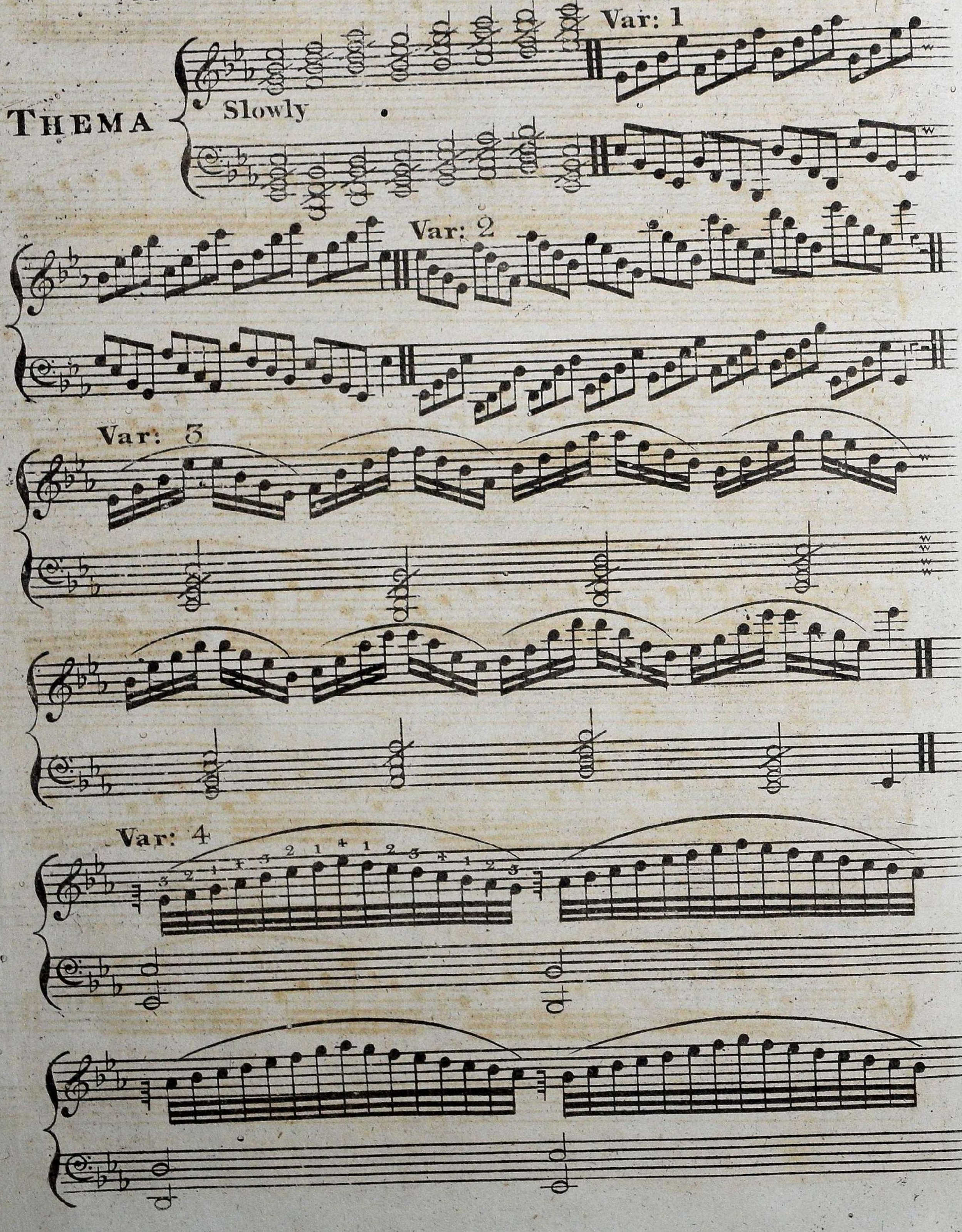
The same rule as above.

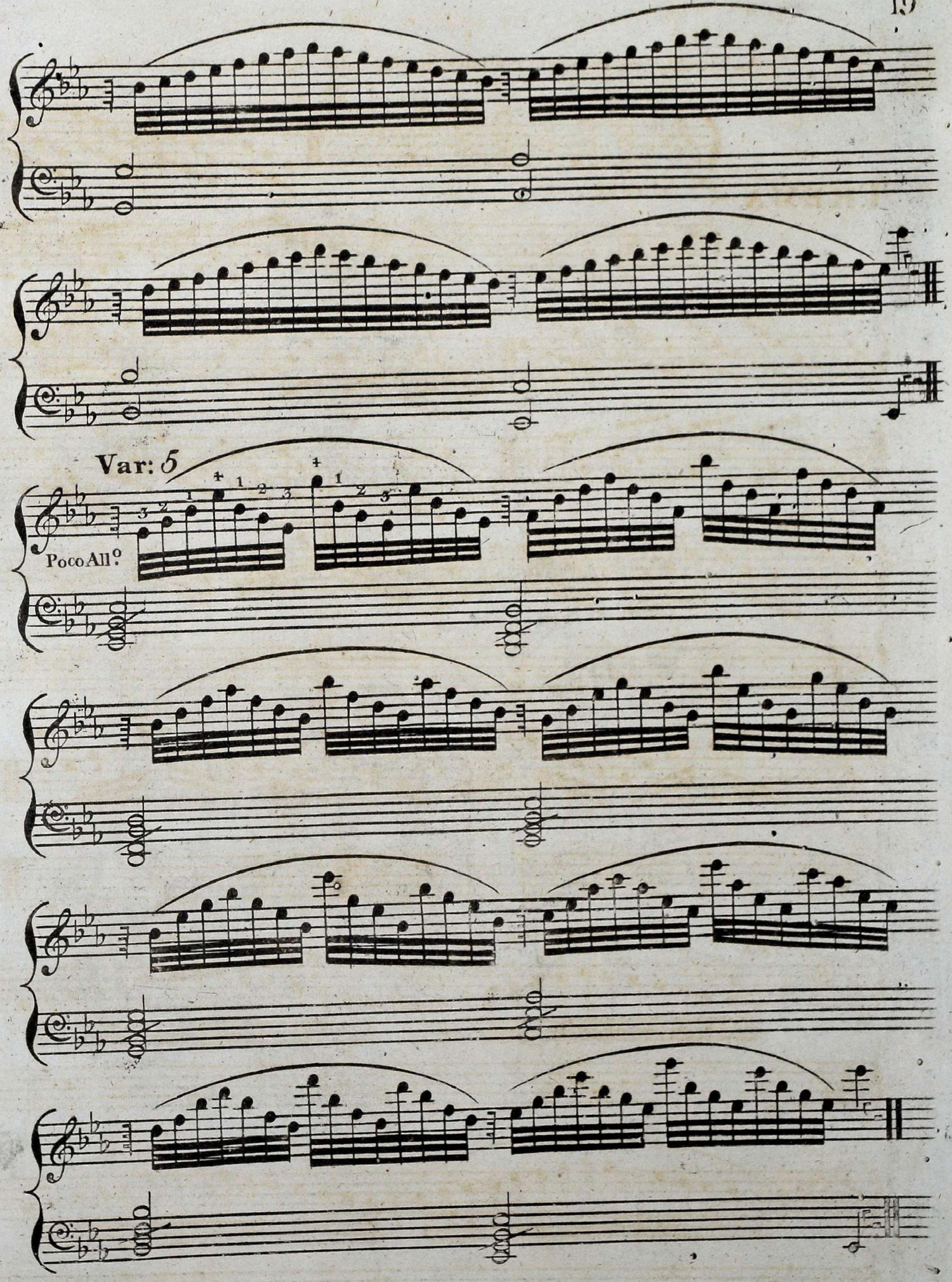
No. 27.



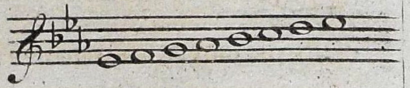

Nº 28




THEMA
Slowly
Var: 1
Var: 2
Var: 3
Var: 4


Var: 5
Poco All°

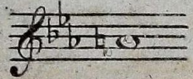
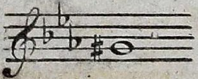
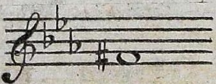
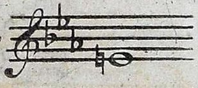
Of the Pedals and the manner of using them.

The harp is tuned in E. Flat as before Observed. - 

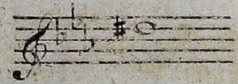
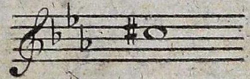
which produces 3 flat notes in the Scale - E - B - A - - -

and four natural notes. F, G, C, D - - - - - - - - - -

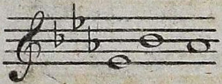
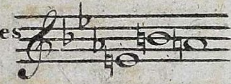
The harp has seven Pedals; four on the right side and three on the left; The first or longest of the former is called.

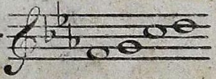
A.  the 2d. G.  the 3d. F.  & the 4th. E. 

The first or longest of the three on the left side, is

D.  the 2d. C.  the 3d. B.

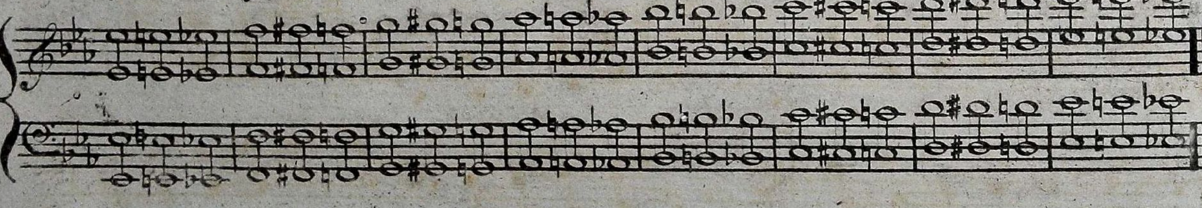
each Pedal being pressed down raises the Notes to which it corresponds one semitone, the use of the seven Pedals consists therefore in raising the

three first flat Notes E, B, A,  to natural Notes 

and the other 4 natural notes. F. G. C. D.  into Sharps

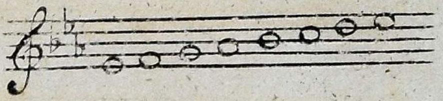
First Example for the Pedals.

very Slowly.

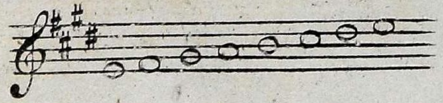


Example.

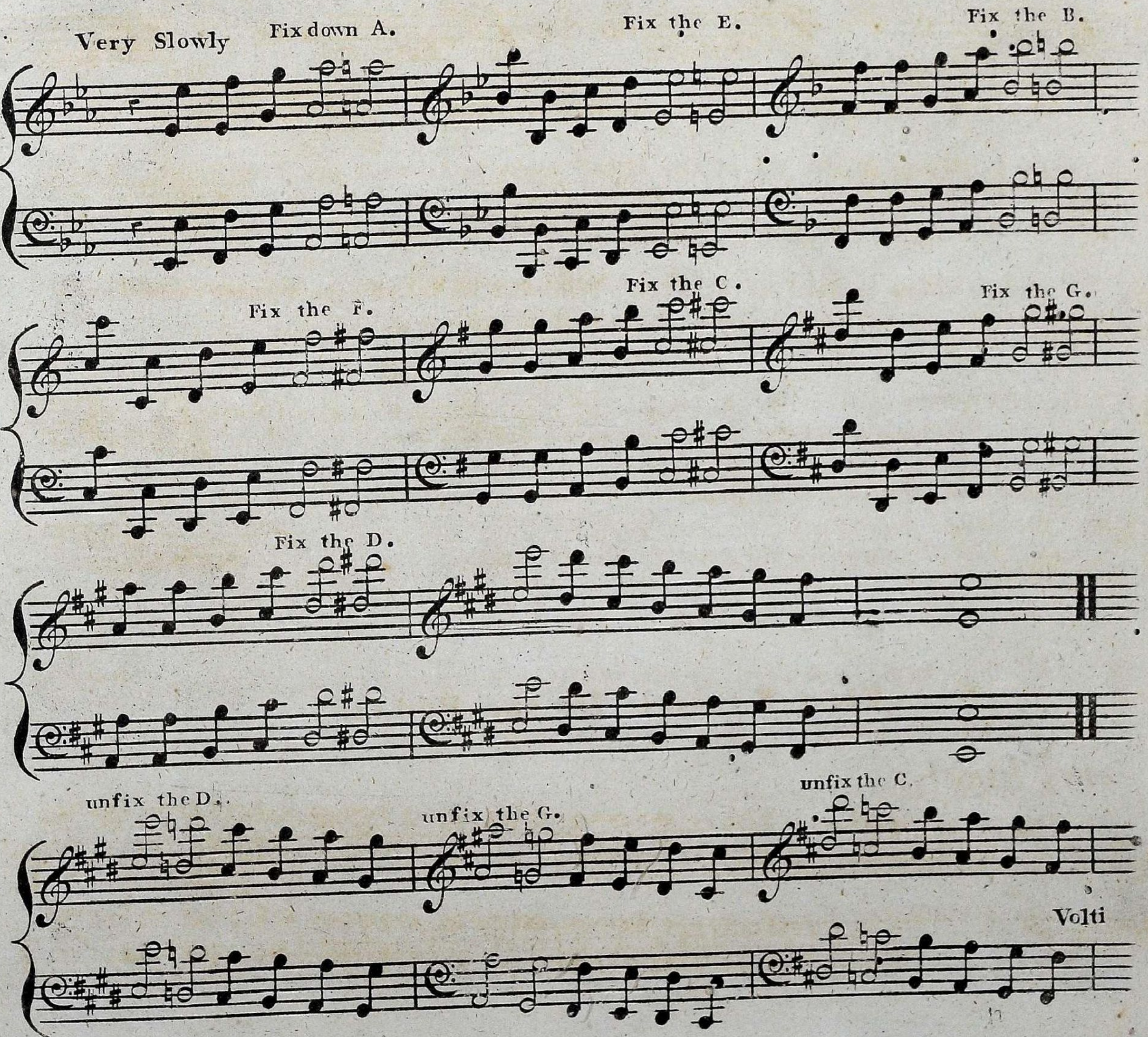
This is only a continuation of Tones from E, Flat.

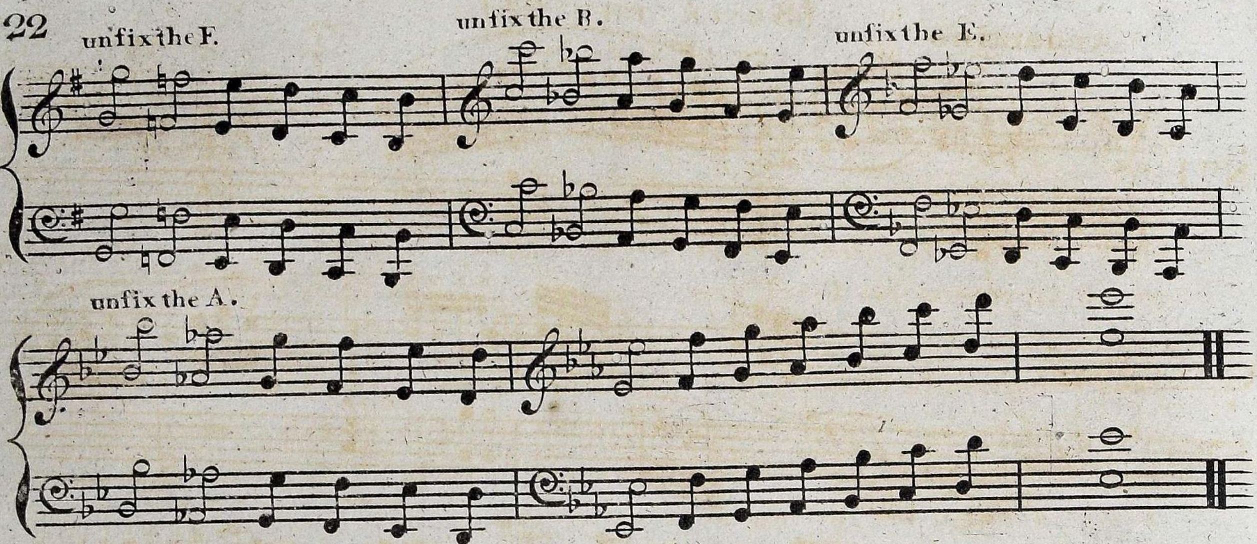


in which the HARP is tuned, to that of E. Major where all the Pedals are Fixed down.

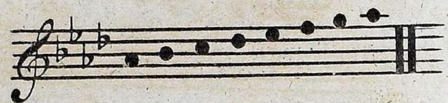


It is indispensably necessary that those who begin to play on the HARP should be in some degree accustomed to the use of the Pedals, and to know the number of them that aretobefixed down in all the different Tones of which the Instrument is susceptible.





When a Piece is to be played in A. four Flats



or in F. Minor all the D.^s of the HARP must be lowered one Semitone — In using the Pedals, G. Sharp is sometime taken for A. Flat, C, Sharp, for D, Flat, and D Sharp instead of E, Flat, which will be found considerably more easy.

Explanation of the Signs employed for the Swell—Pedal or SOUPAPE, The use of which is, to produce continued or undulated Sounds, and repeated Echos.

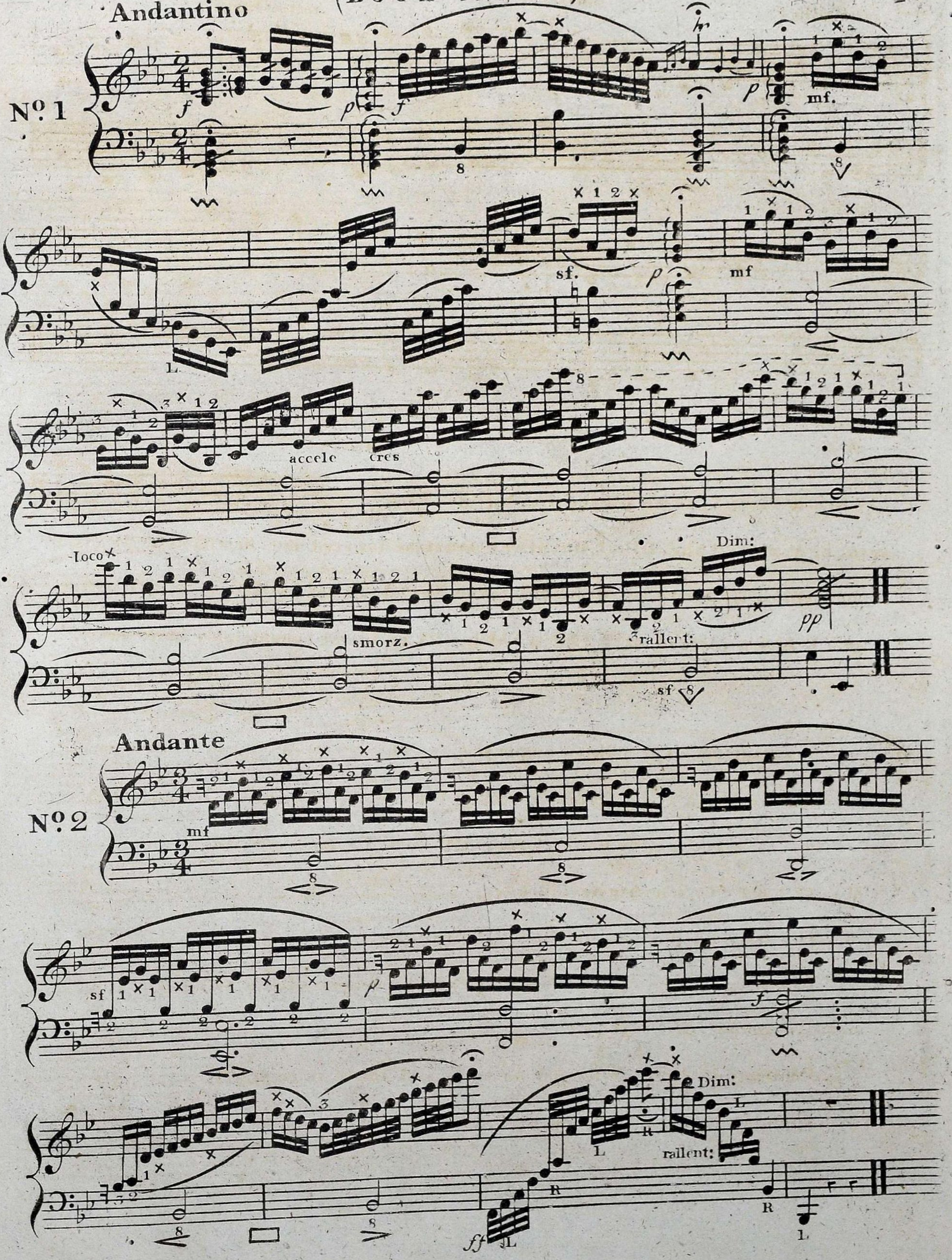
The 1.st signifies the gradual rise of the swell from the natural sound of the HARP to the highest degree, - - - - - - - - - - - - - - - <

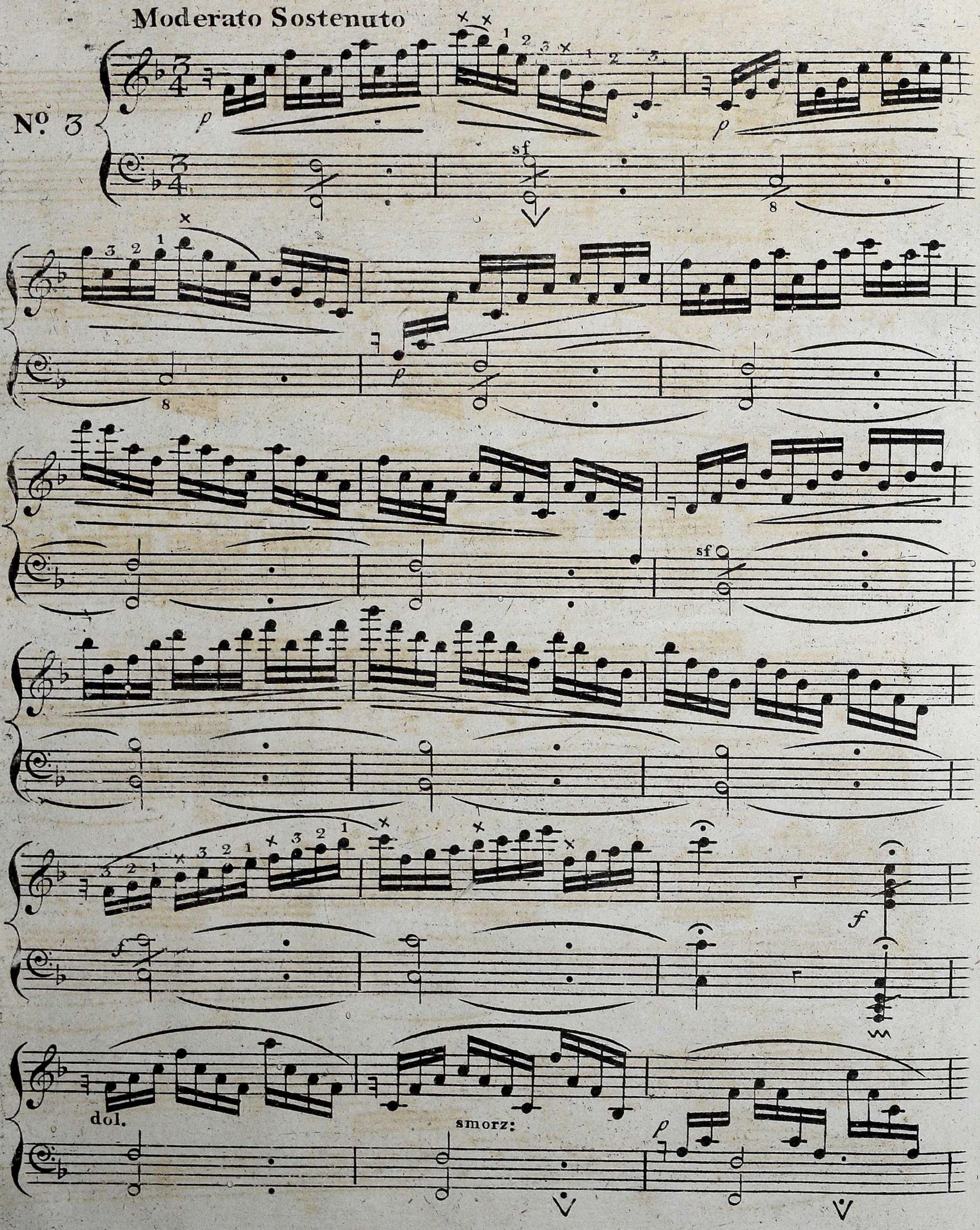
2.d The highest degree, or the swell quite open, - - - - - - - - □

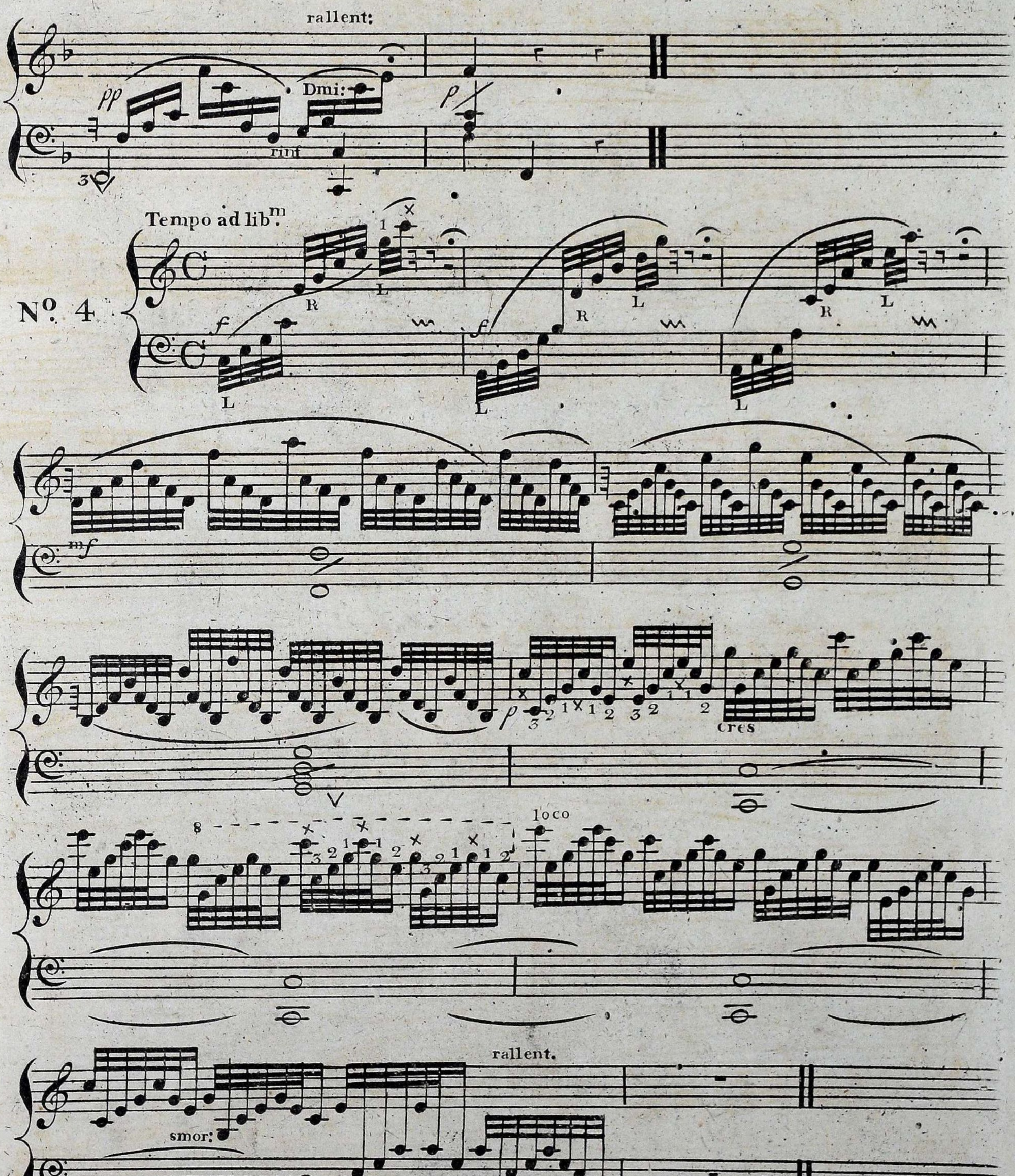
3.d The progressive decline from the highest degree of the swell to the natural sound of the HARP, - - - - - - - - - - - - - - - - >

4.th Prolonging the sound, also to raise and lower immediately, - - V

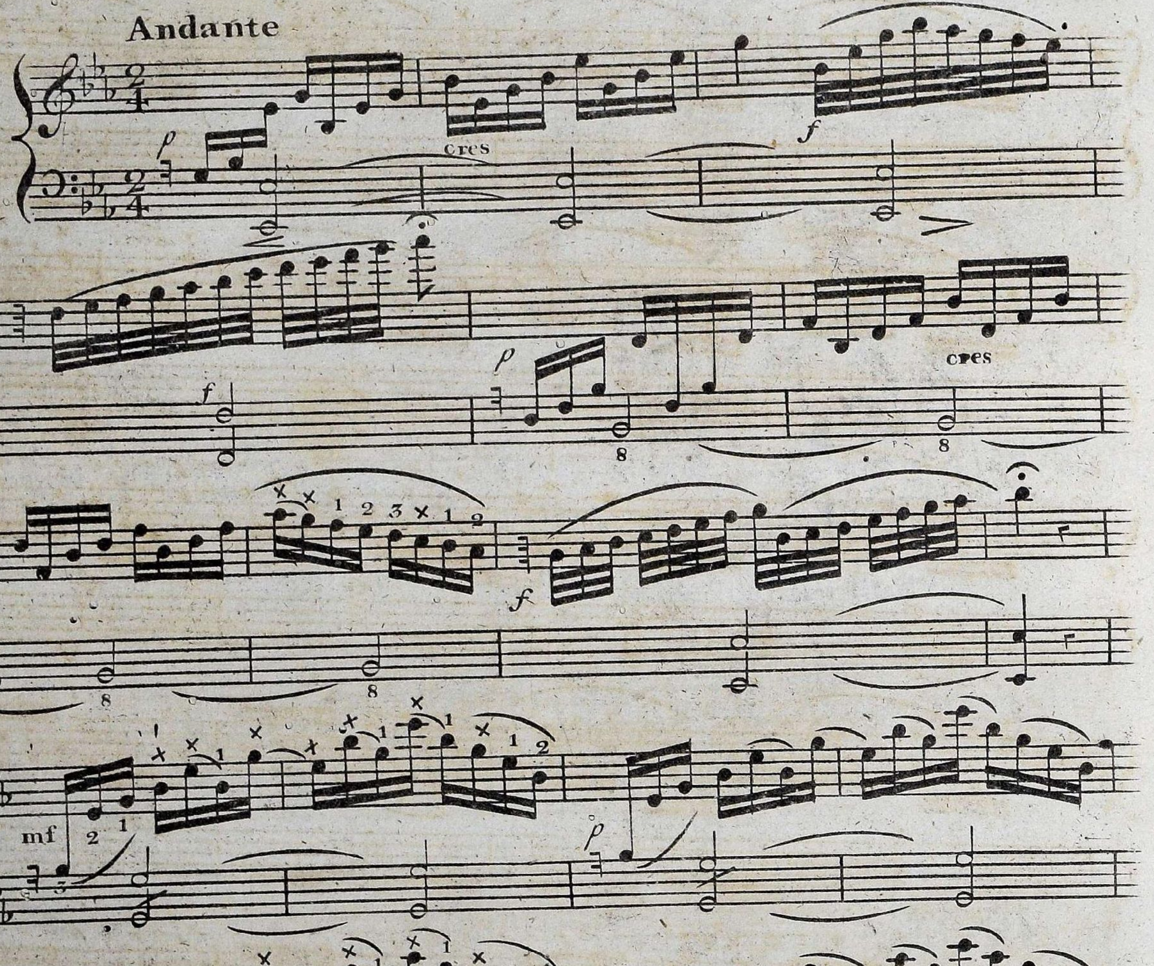
5.th Undulating the sound, or producing Echos. - - - - - - - - w

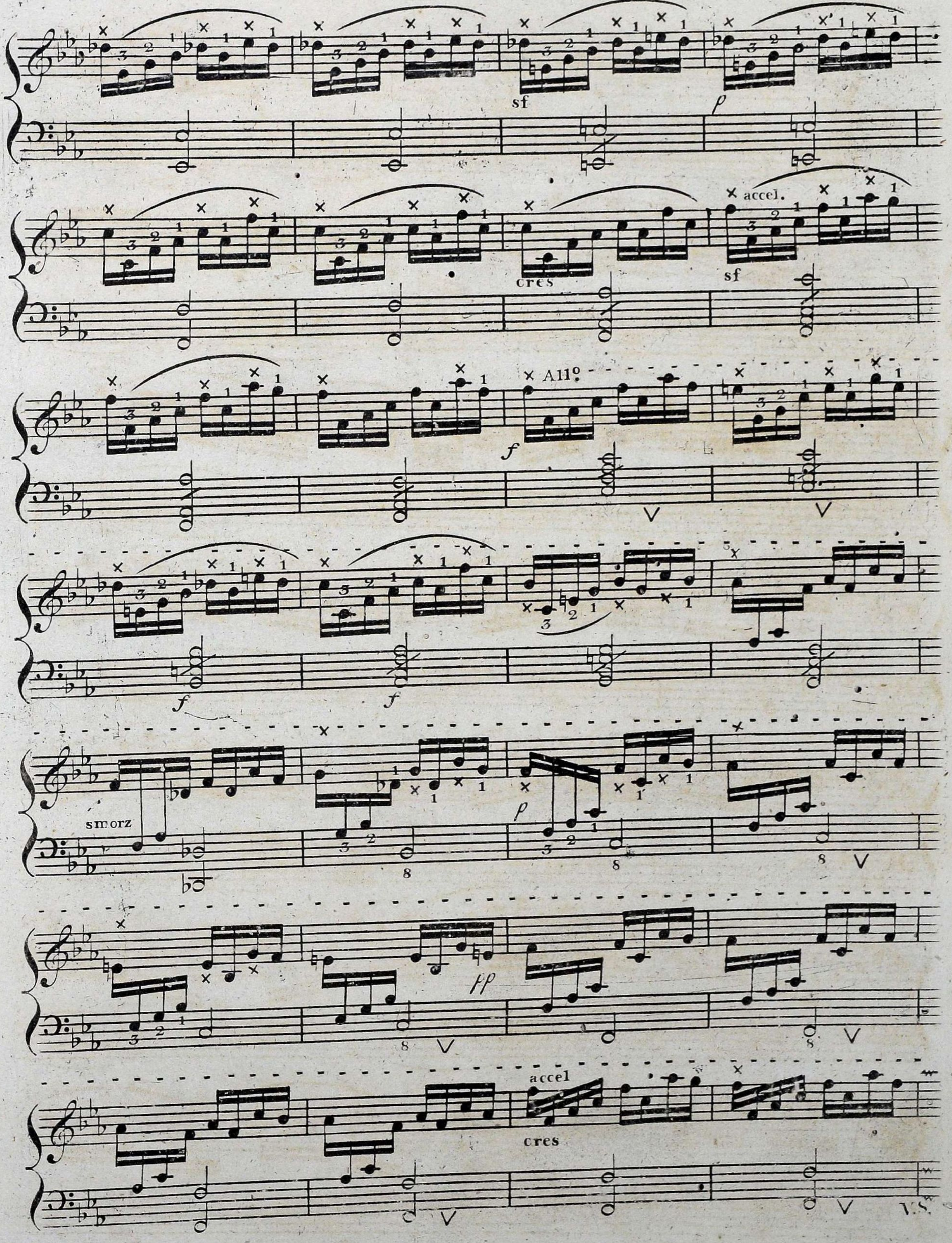

Andantino
Nº 1
accele
cres
loco
smorz.
Dim:
rallent:
Andante
Nº 2
Dim:
rallent:

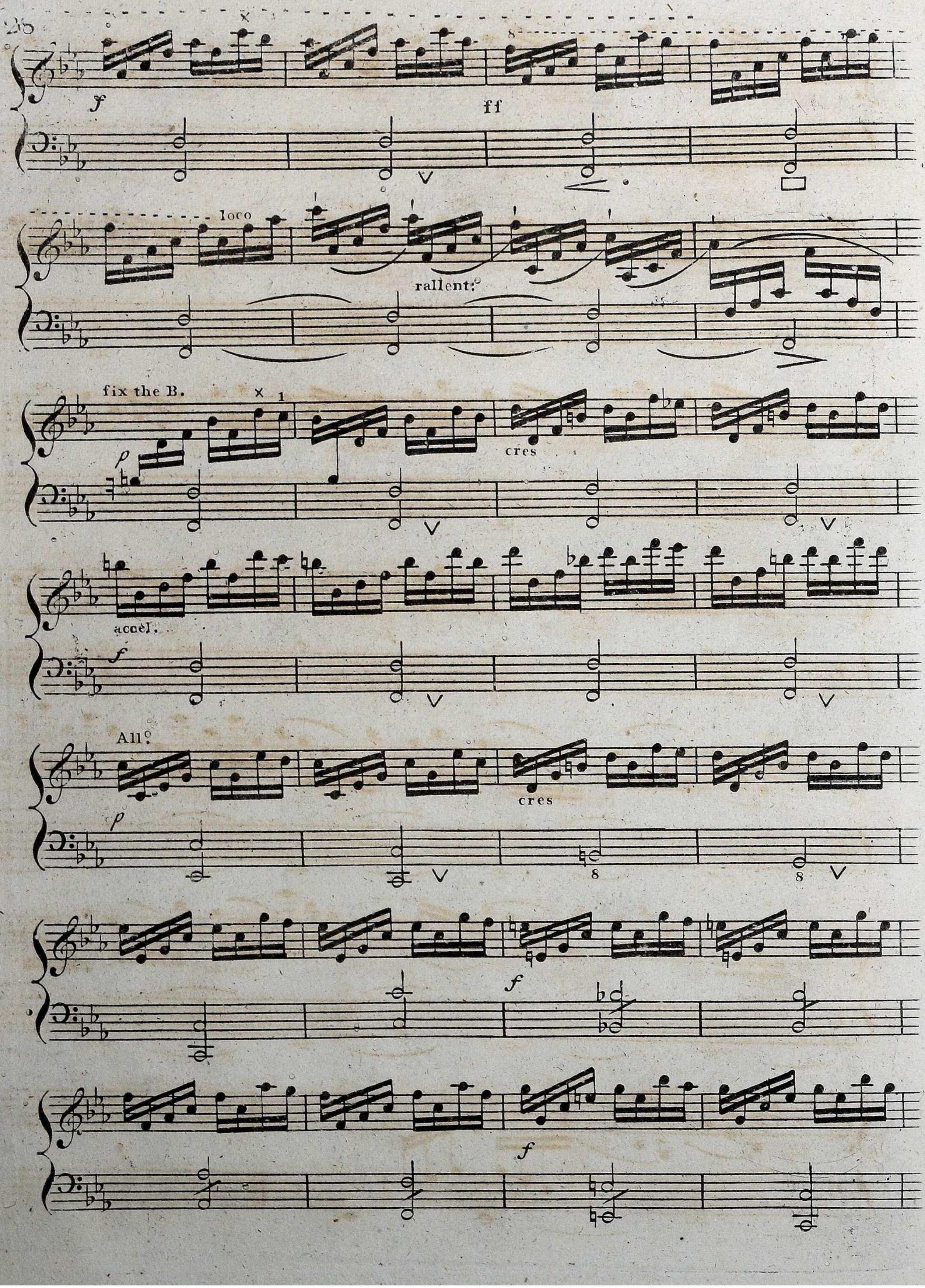

Moderato Sostenuto
No. 3
p
sf
p
sf
f
f
dol.
smorz:
p

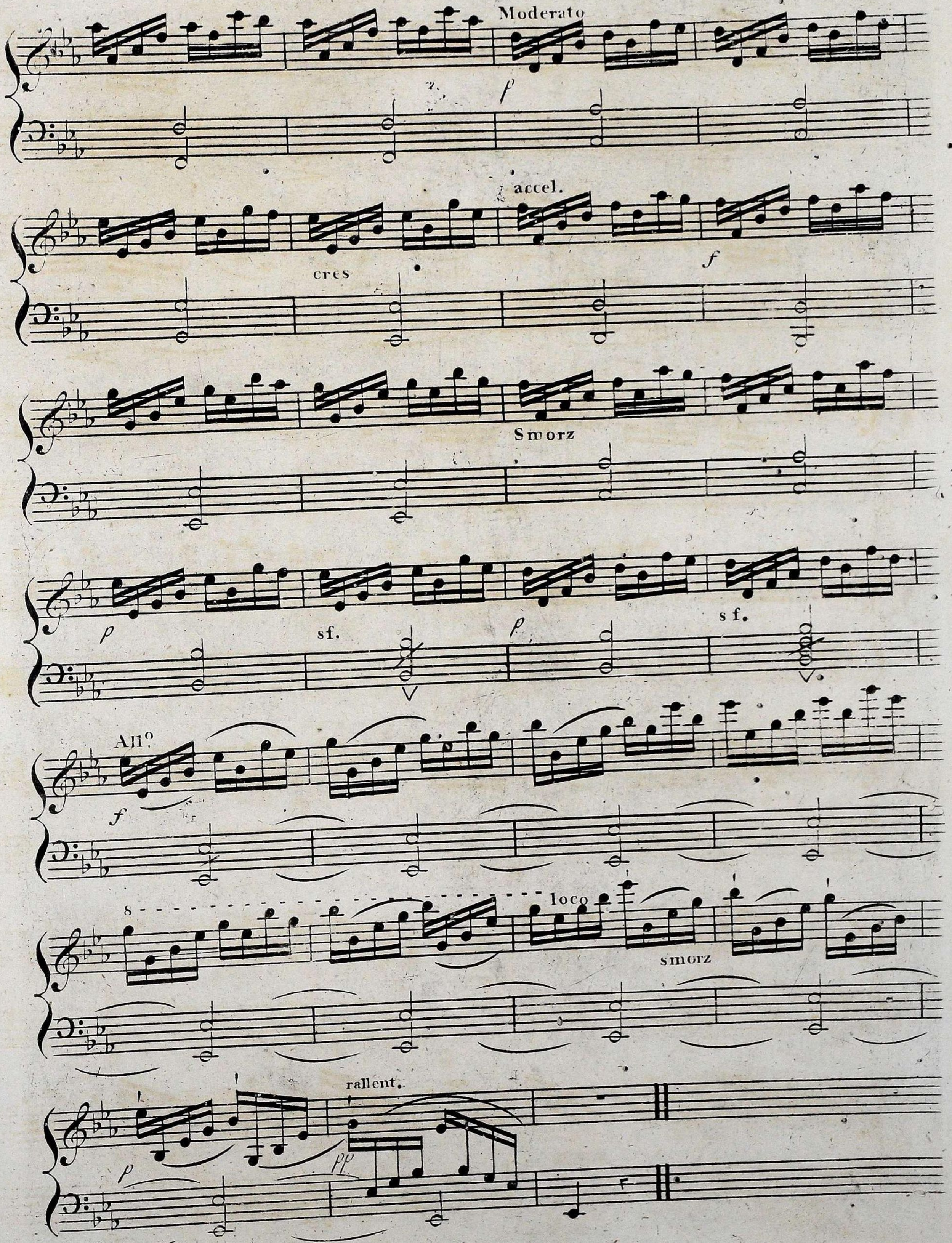

rallent:
pp
Dmi:
rinf
Tempo ad libm
No. 4
f
R
L
mf
p
cres
loco
rallent.
smor:
pp

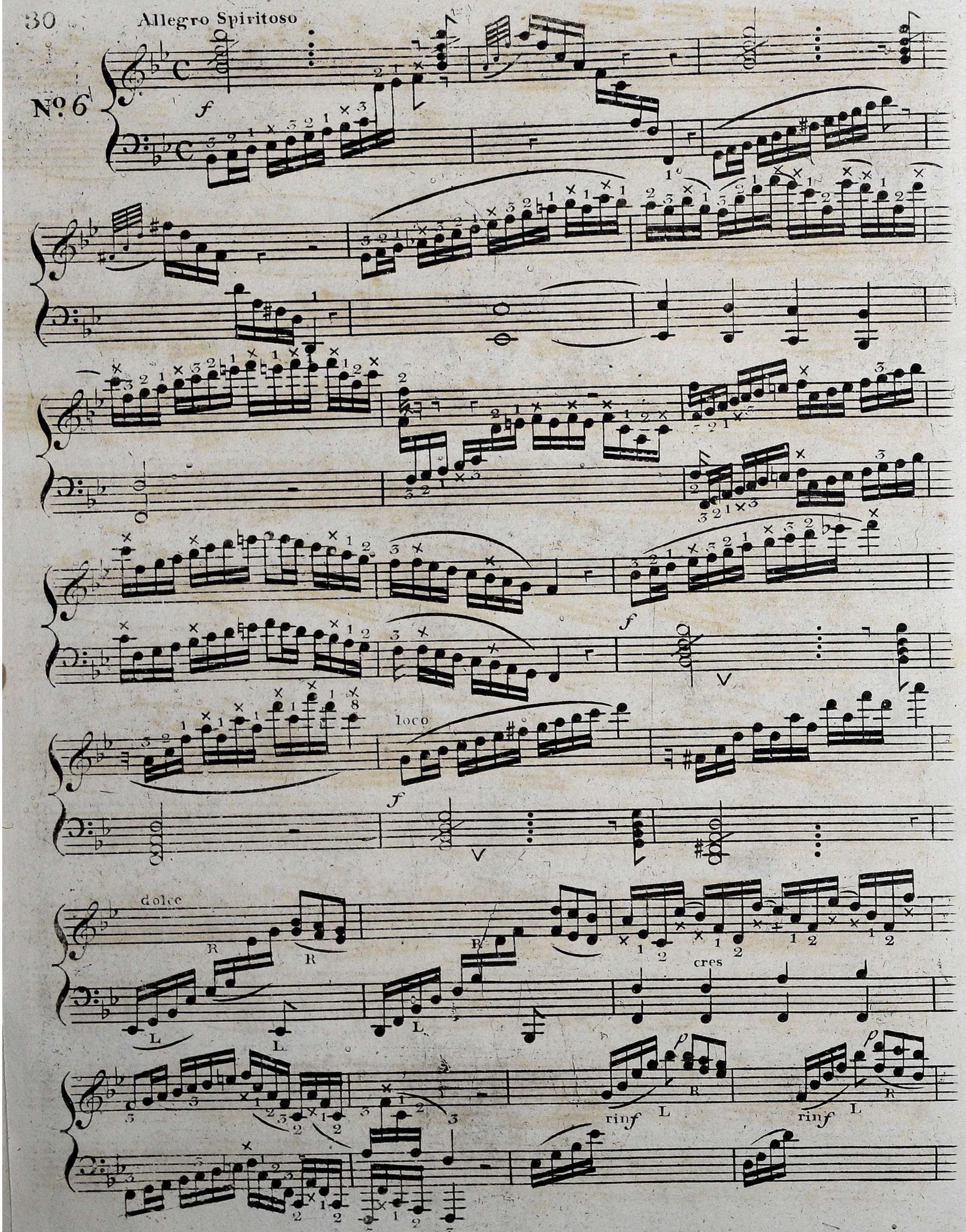
Nº 5

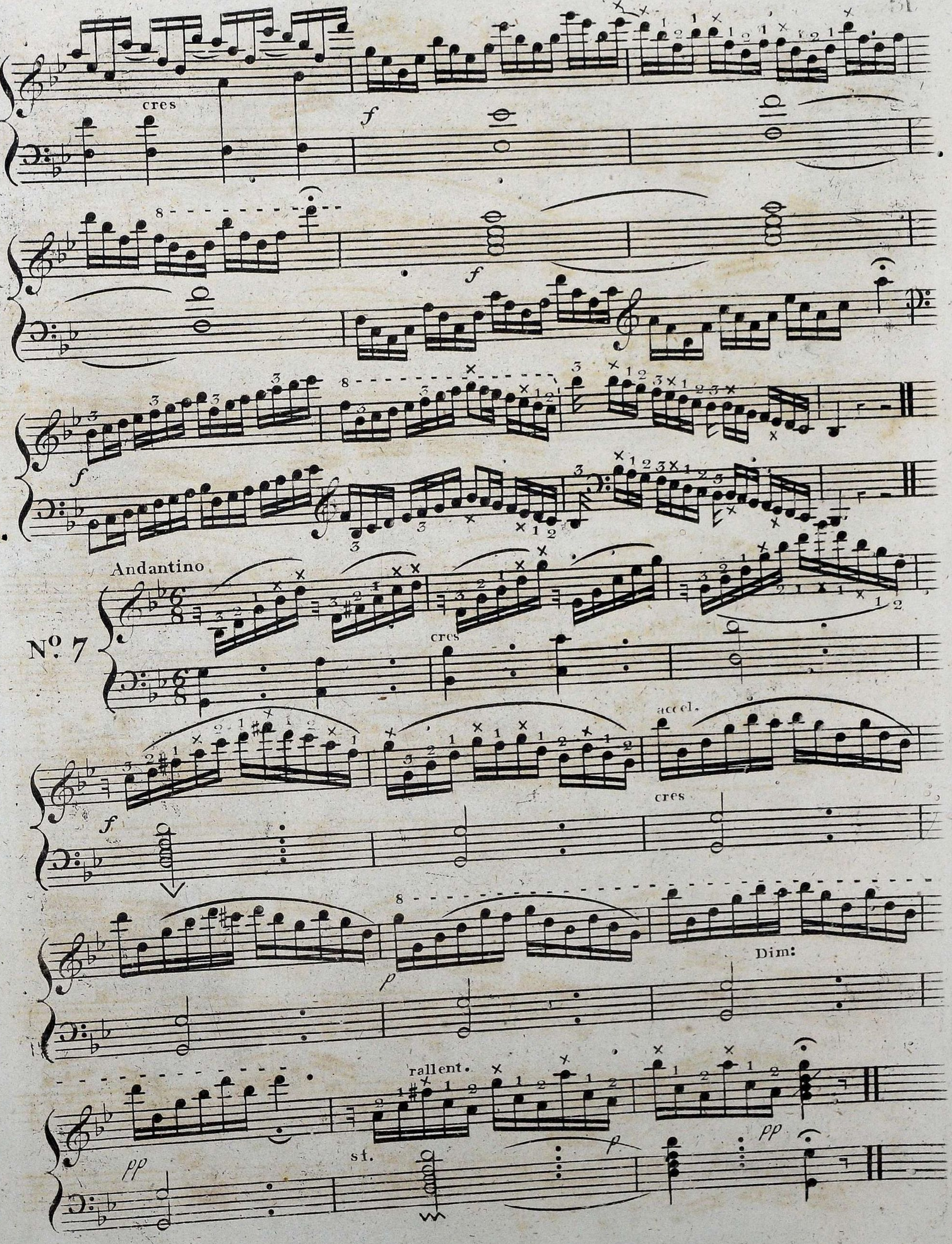



sf
p
accel.
cres
sf
All.o
f
f
f
smorz
p
pp
accel
cres
V.S.

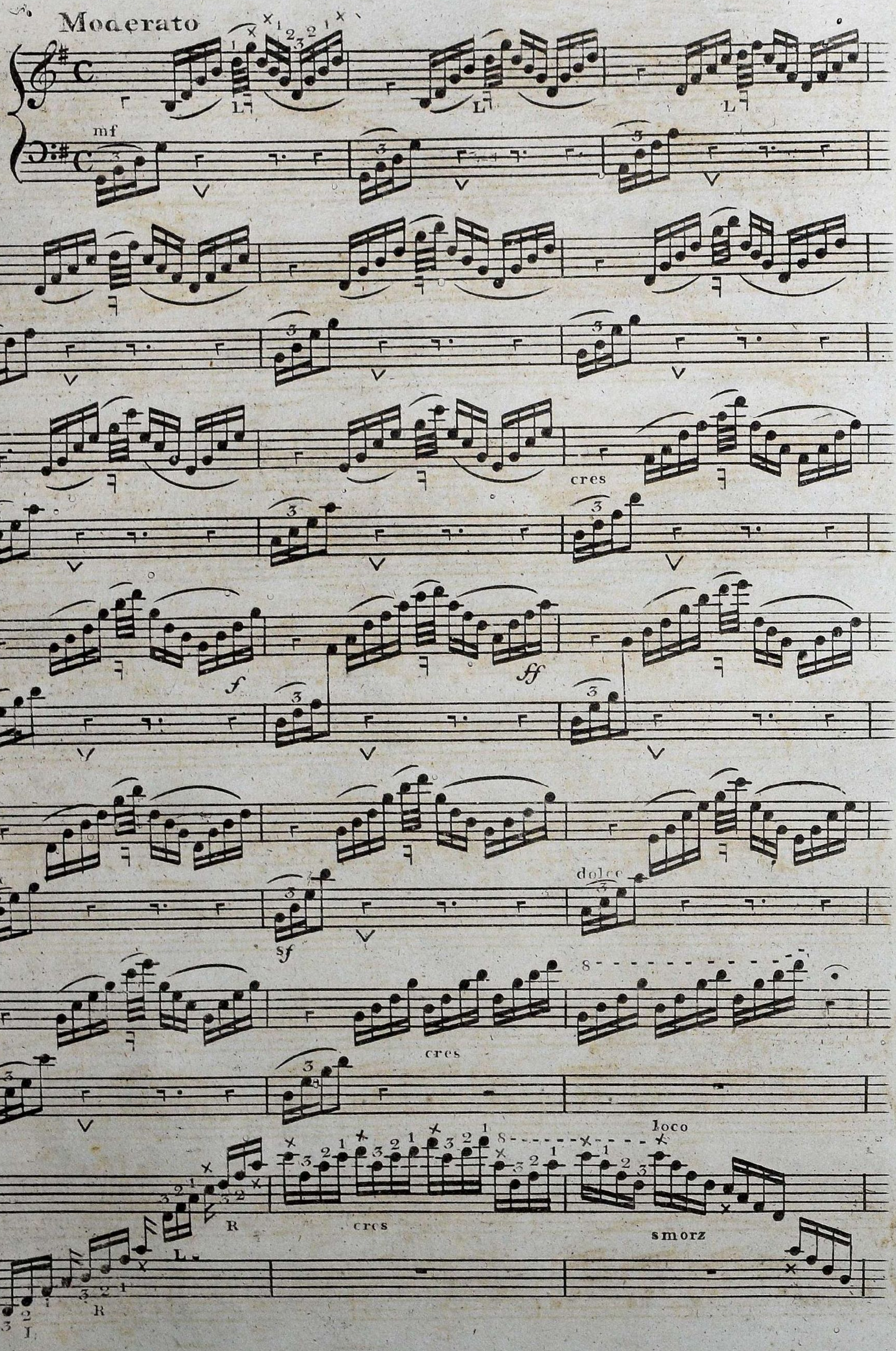

f
ff
loco
rallent:
fix the B.
p
cres
accel.
f
All°
p
cres
f
f

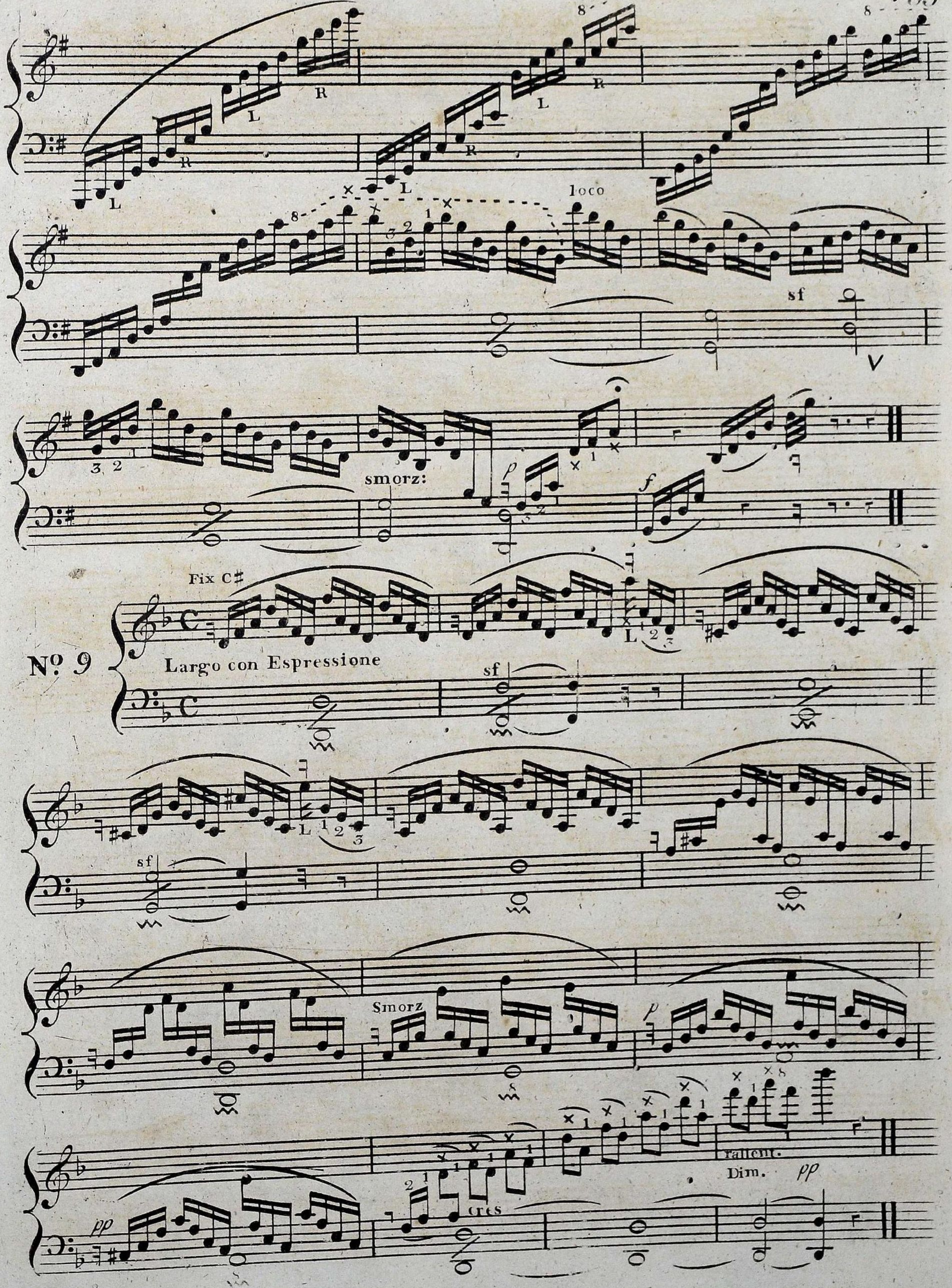

Moderato
f
accel.
cres
f
Smorz
p
sf.
p
sf.
All°
f
8
loco
smorz
rallent.
p
pp

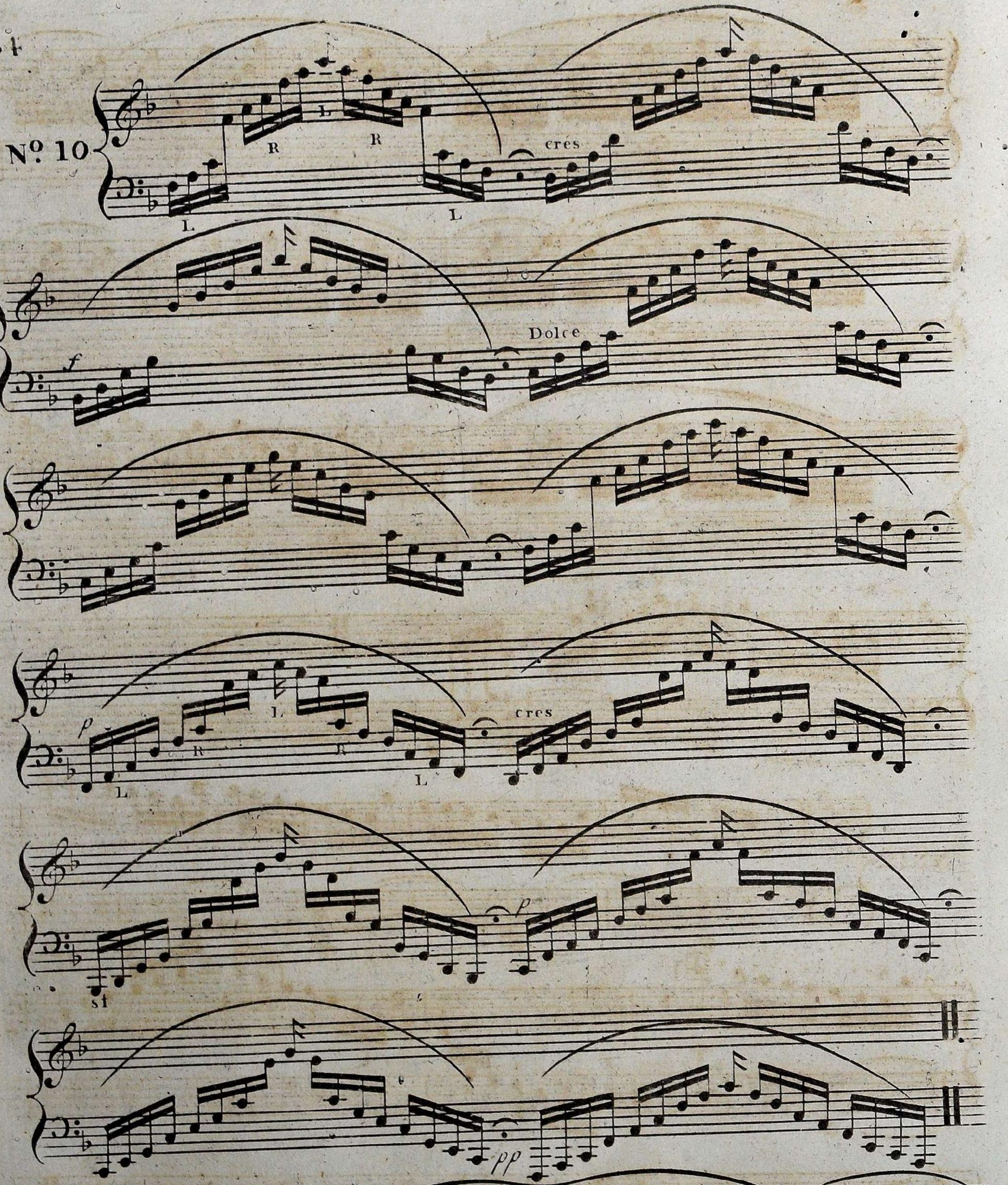

Nº 6
Allegro Spiritoso
f
loco
dolce
cres
rinf
p

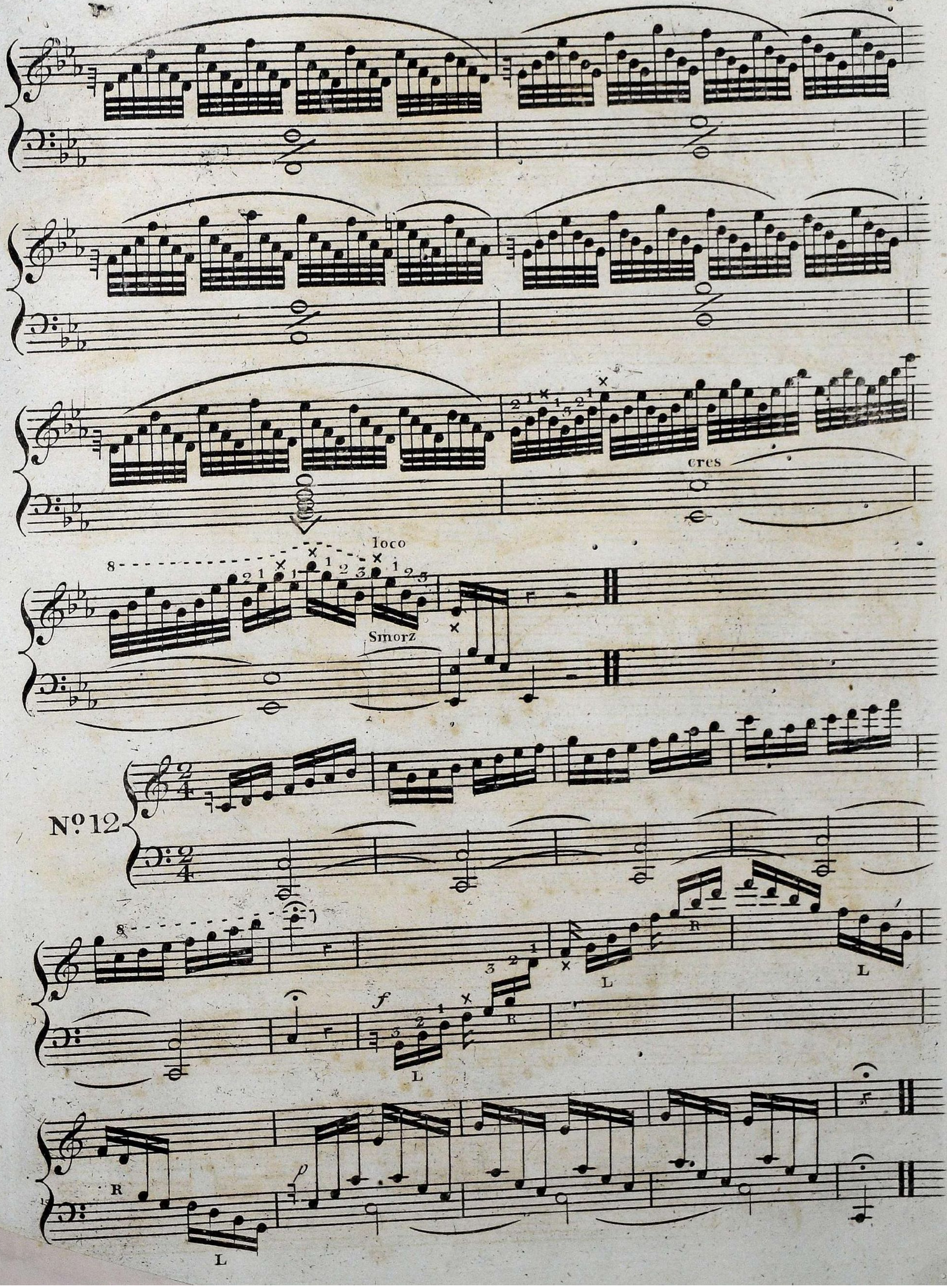

cres
f
f
f
Andantino
Nº 7
cres
f
accel.
cres
p
Dim:
rallent.
pp
st.
p
pp

No. 8

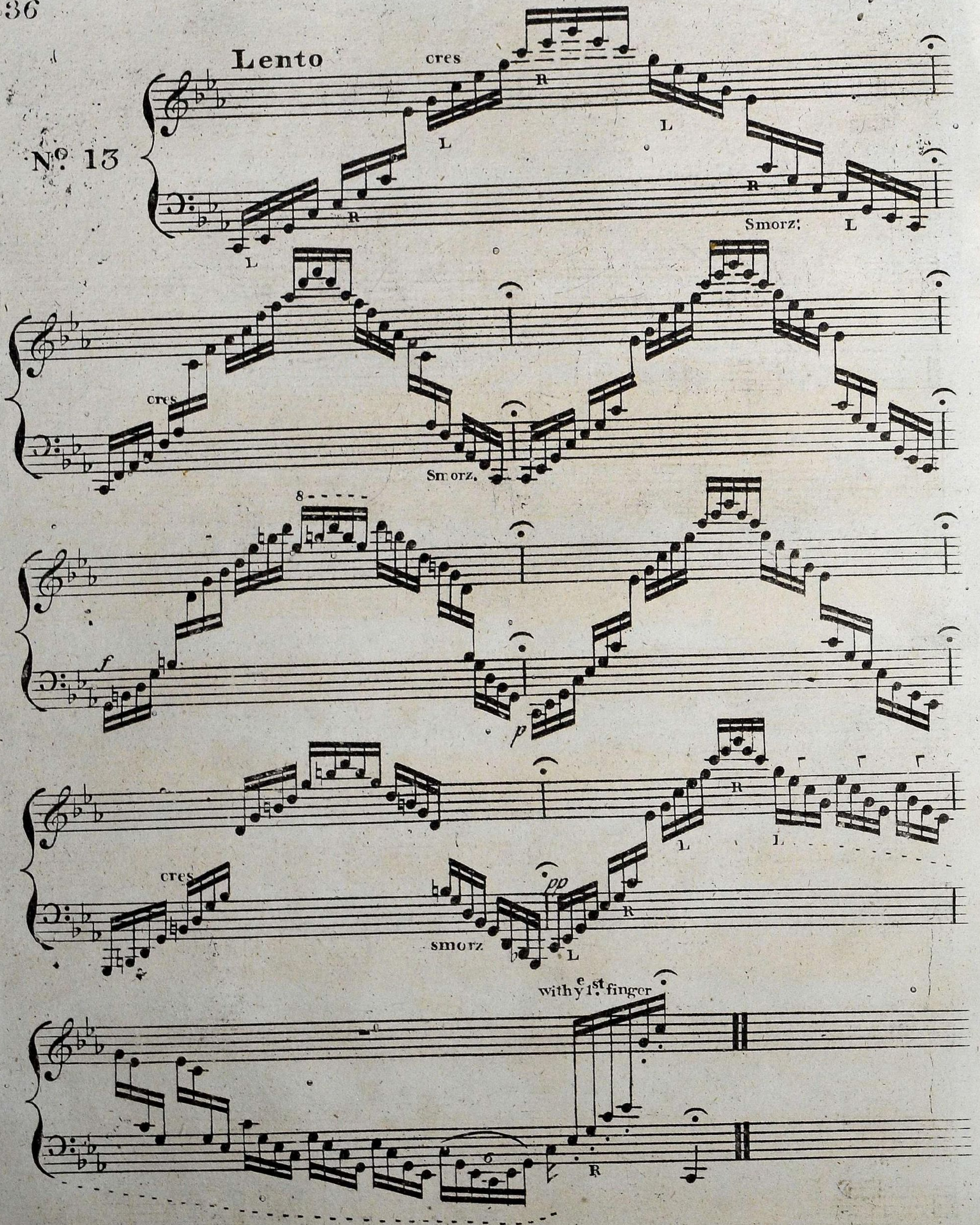



loco
sf
smorz:
Fix C♯
Nº 9
Largo con Espressione
Smorz
cres
rallent.
Dim.

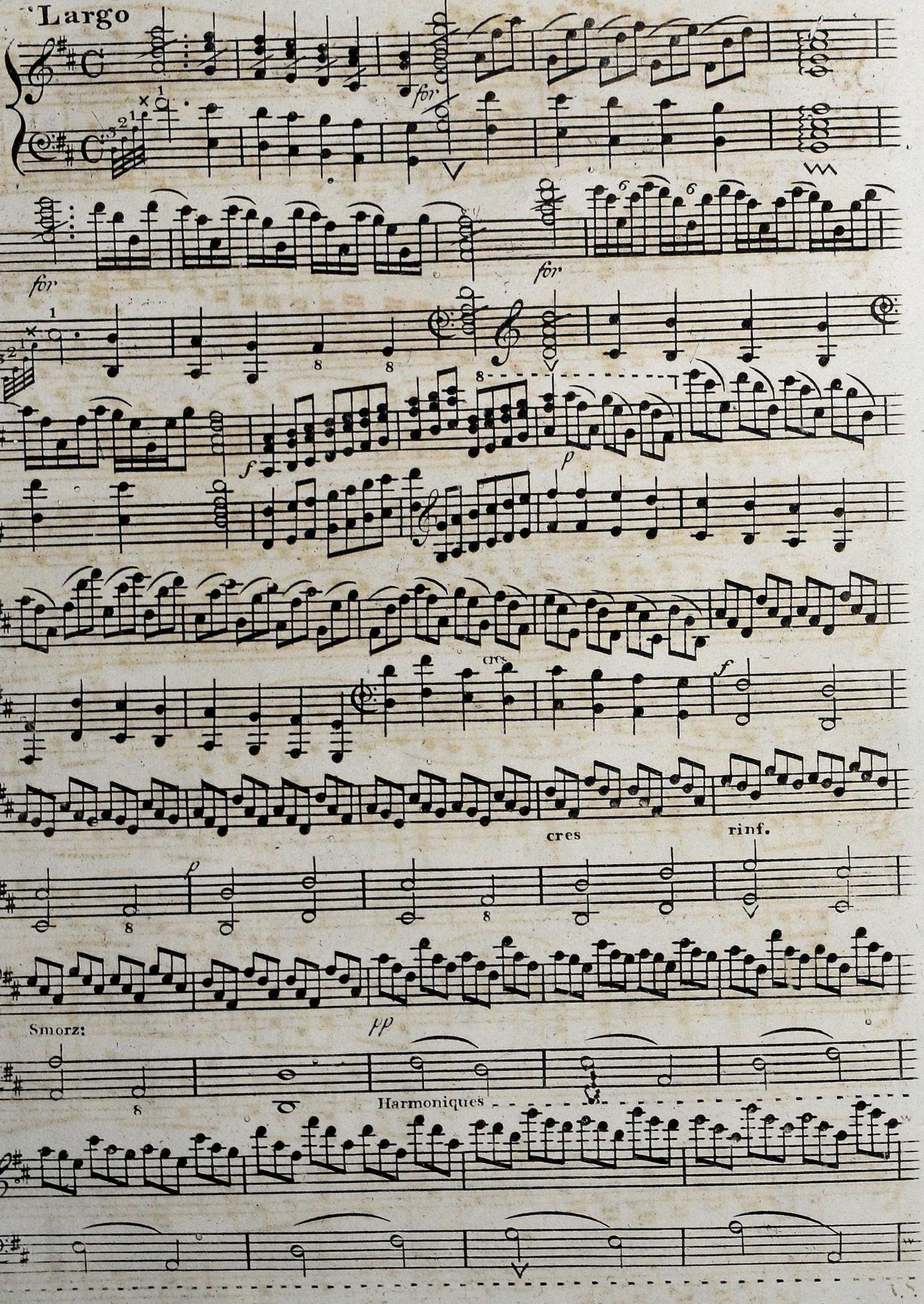

Nº 10
R
L
R
L
cres
f
Dolce
p
cres
sf
pp
Tempo ad libitum
Nº 11

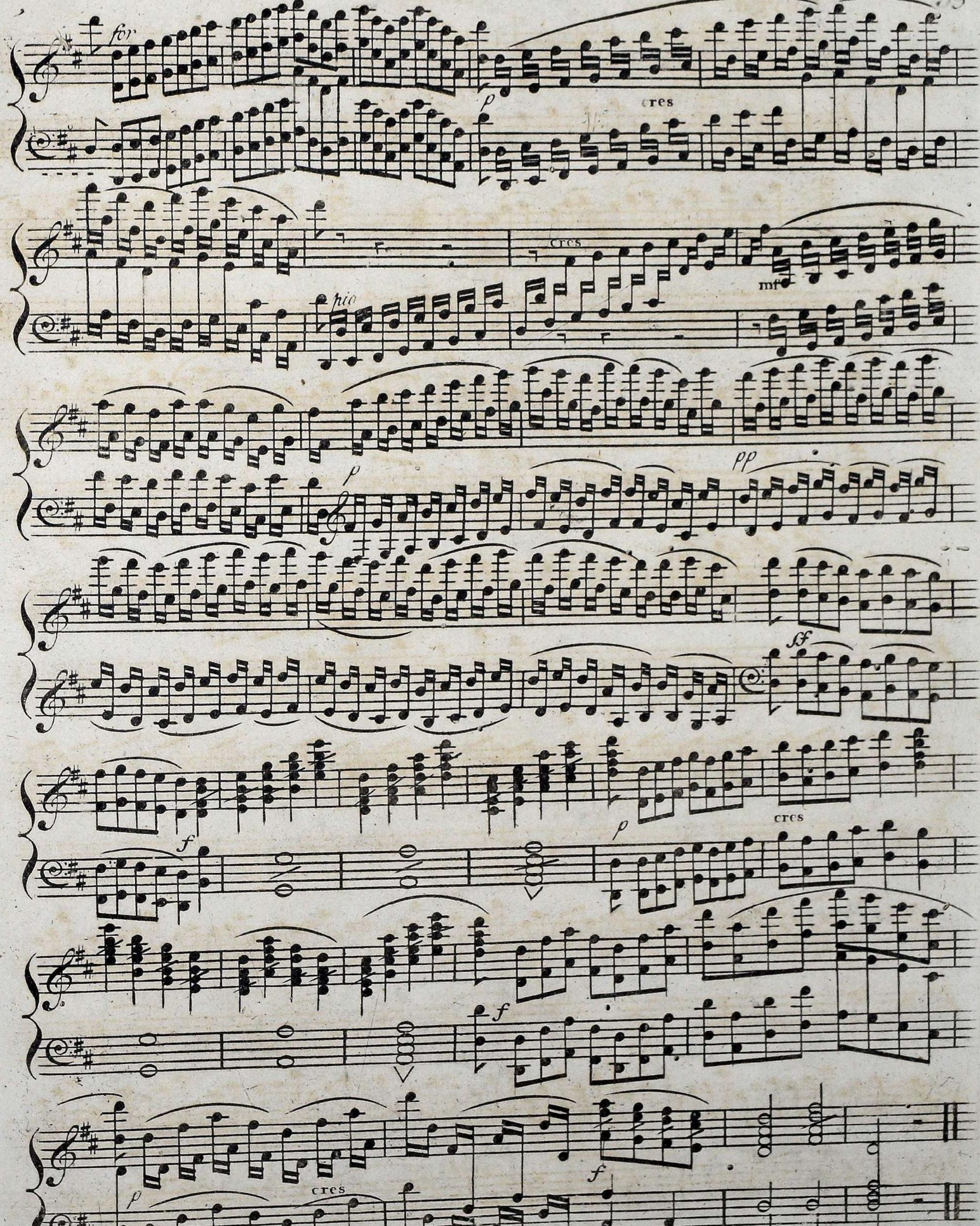

cres
loco
Smorz
Nº 12
f
p

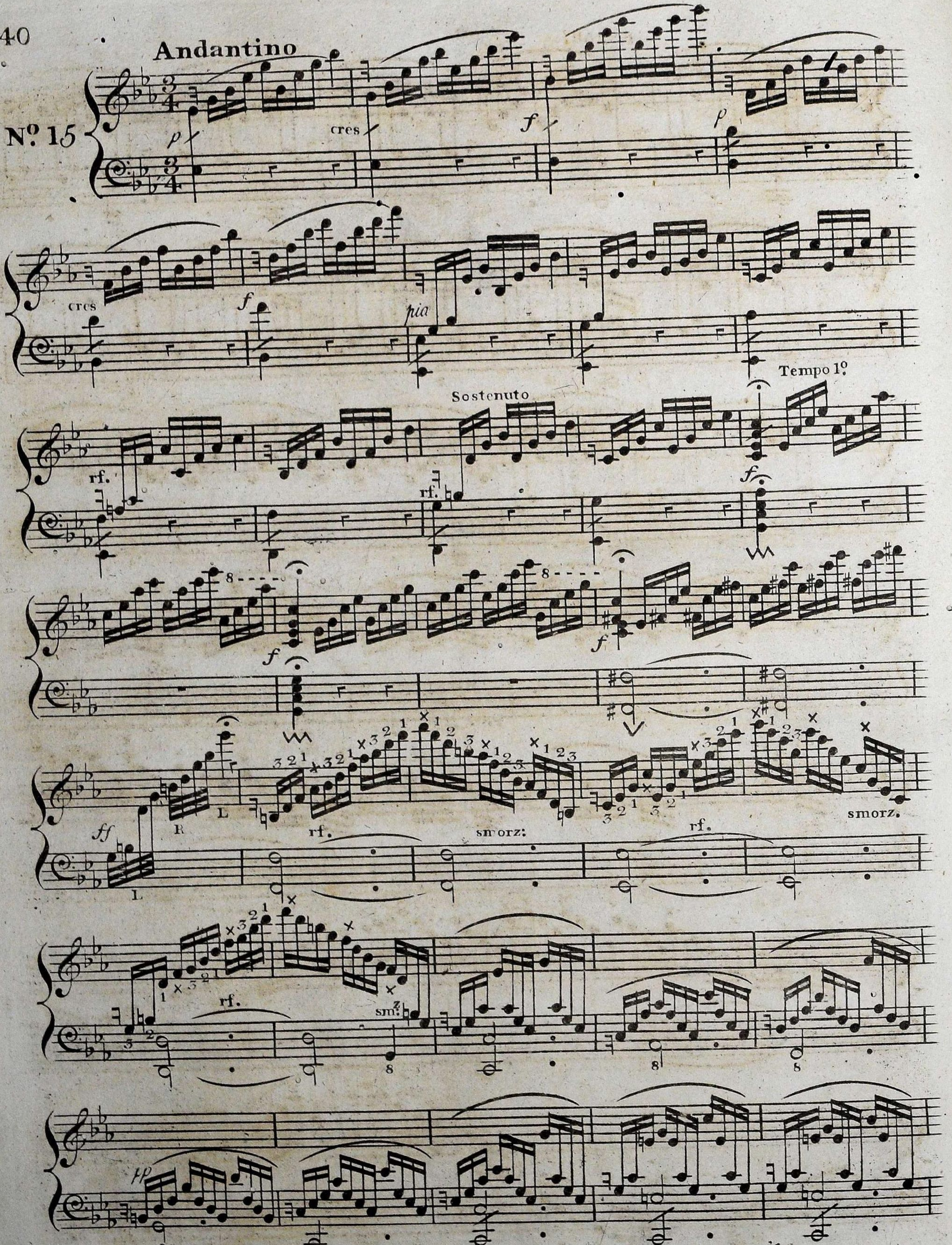
No. 13

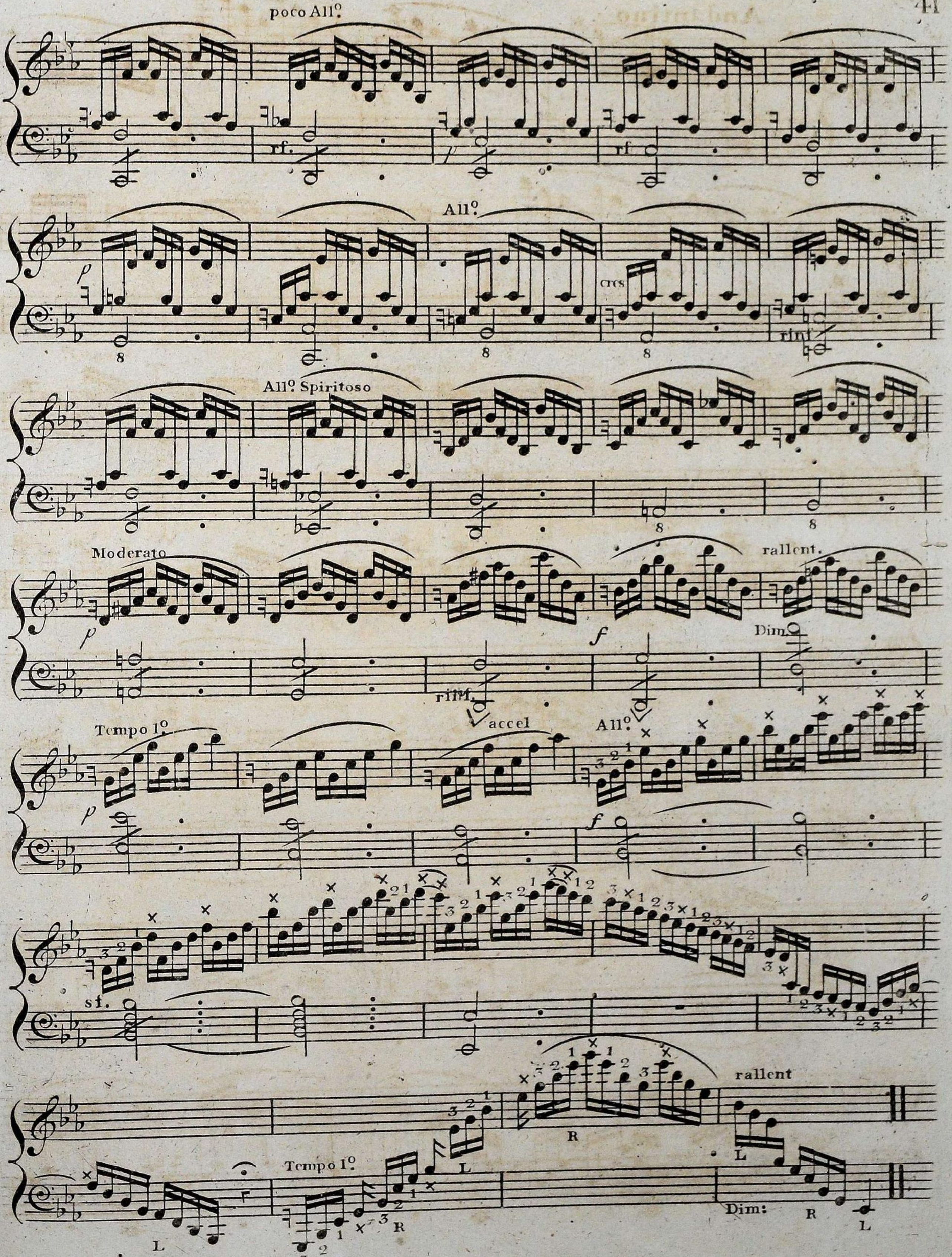


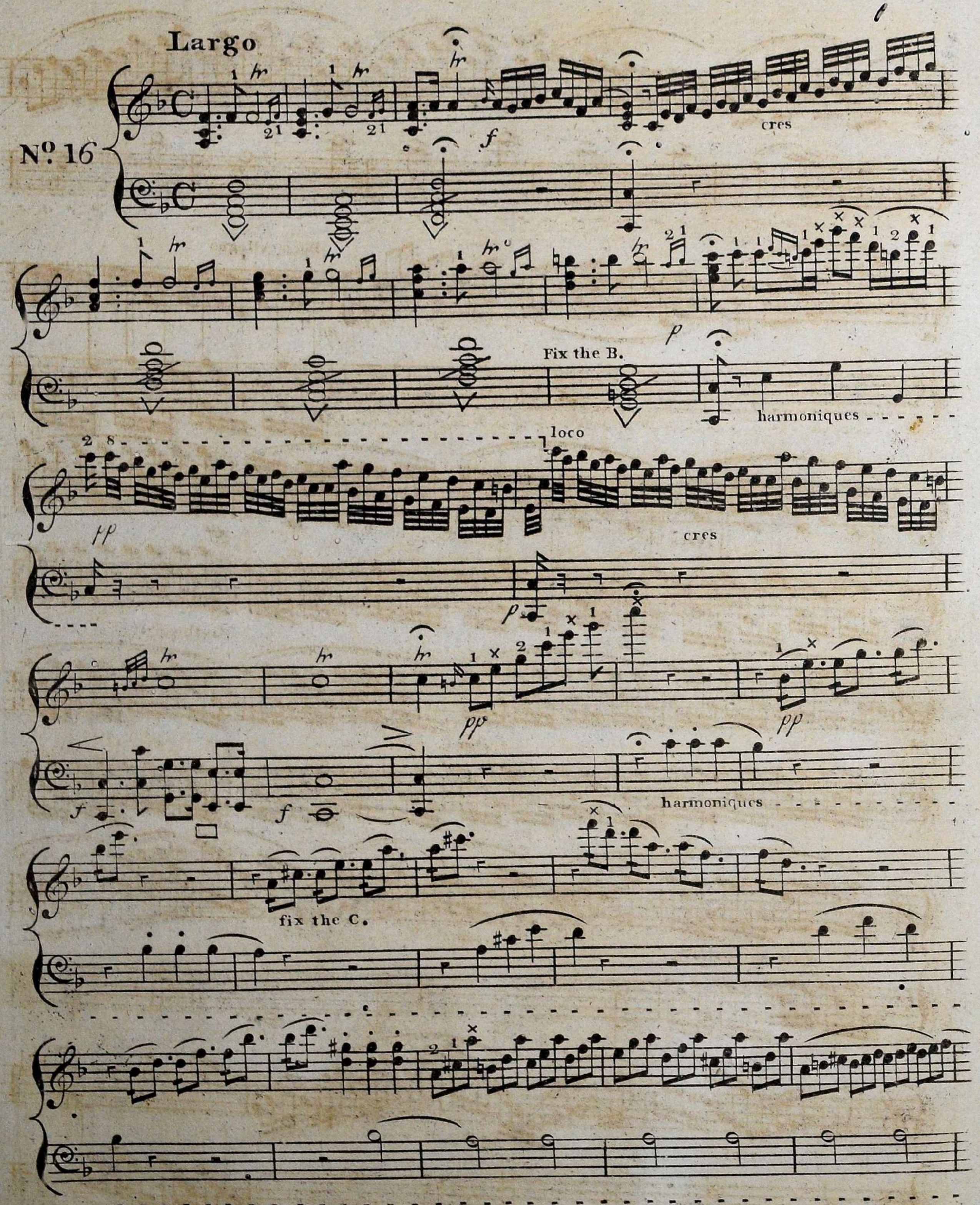
No. 14

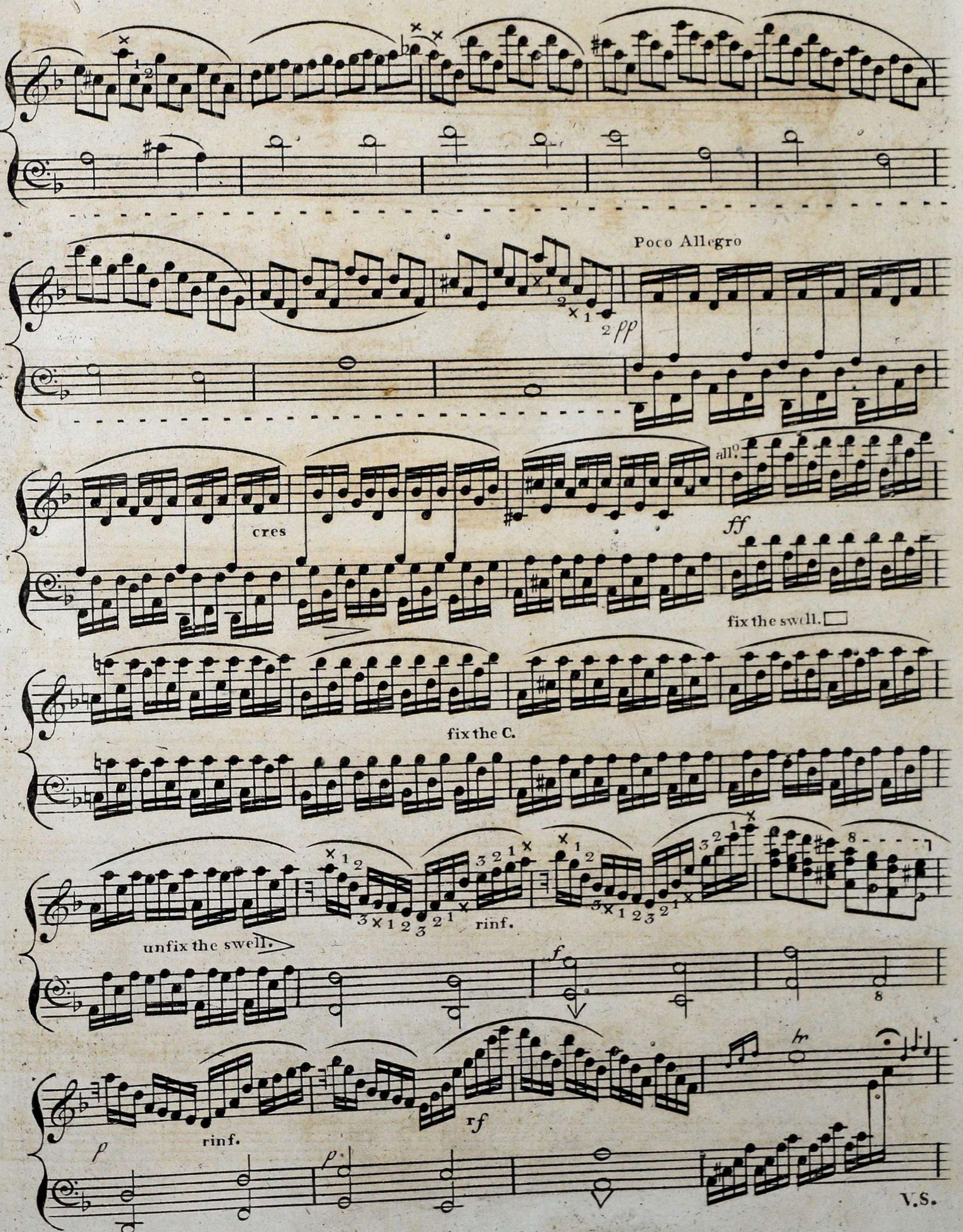


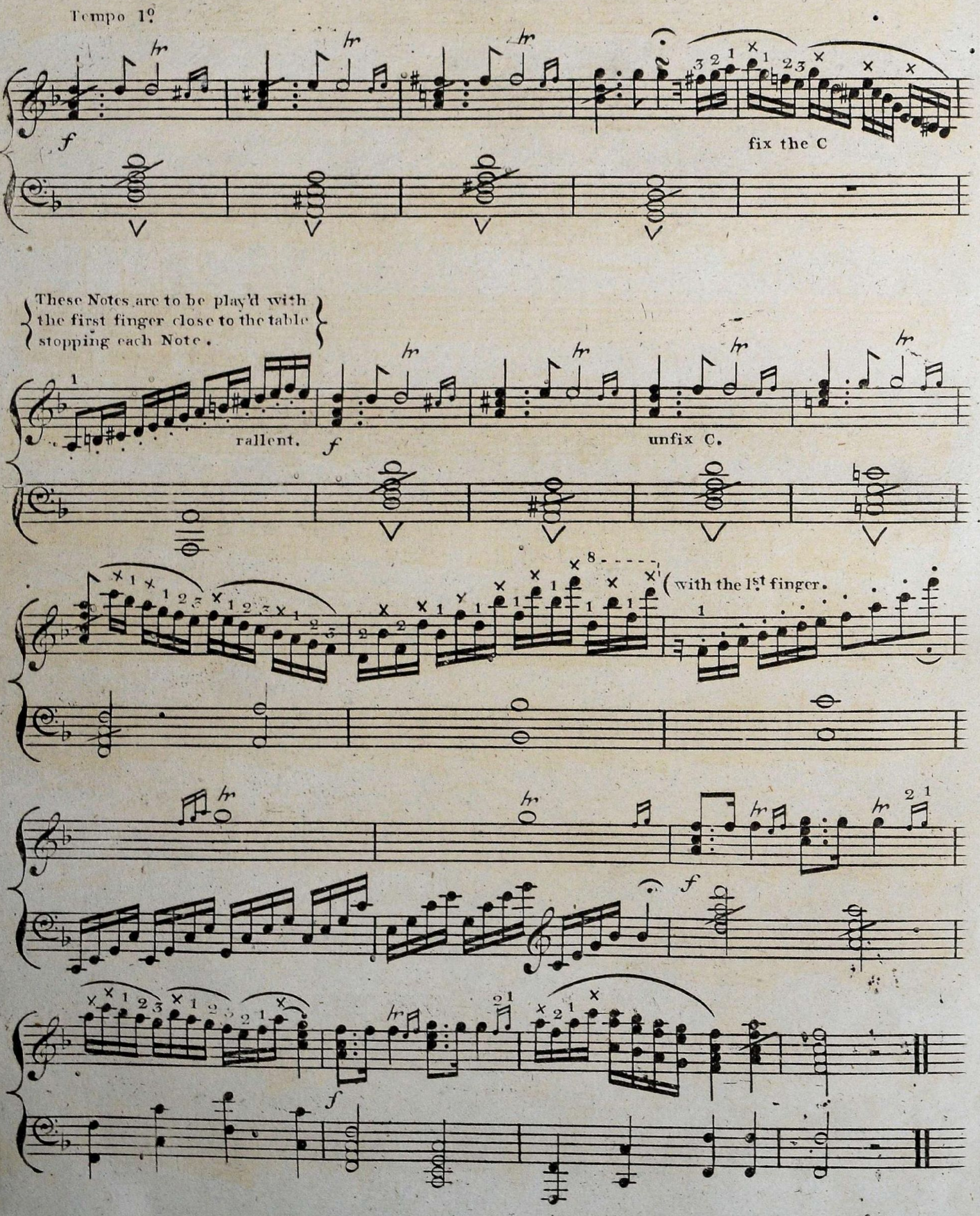

p
cres
mf
pp
ff
f


Andantino
Nº 15
p
cres
f
p
cres
f
pia
rf.
Sostenuto
rf.
Tempo 1º
f
f
f
ff
rf.
smorz:
rf.
smorz.
rf.
fp


poco All°
rf.
rf
p
All°
cres
rinf
All° Spiritoso
Moderato
f
rallent.
Dim
rinf.
accel
Tempo I°
All°
sf.
Tempo I°
rallent
R
L
Dim:


Largo
No. 16
cres
Fix the B.
harmoniques
loco
cres
harmoniques
fix the C.


Poco Allegro
pp
cres
allo
ff
fix the swell.
fix the C.
unfix the swell.
rinf.
f
rf
p
V.S.


Tempo 1º
fix the C
These Notes are to be play'd with the first finger close to the table stopping each Note.
rallent.
unfix C.
with the 1st finger.

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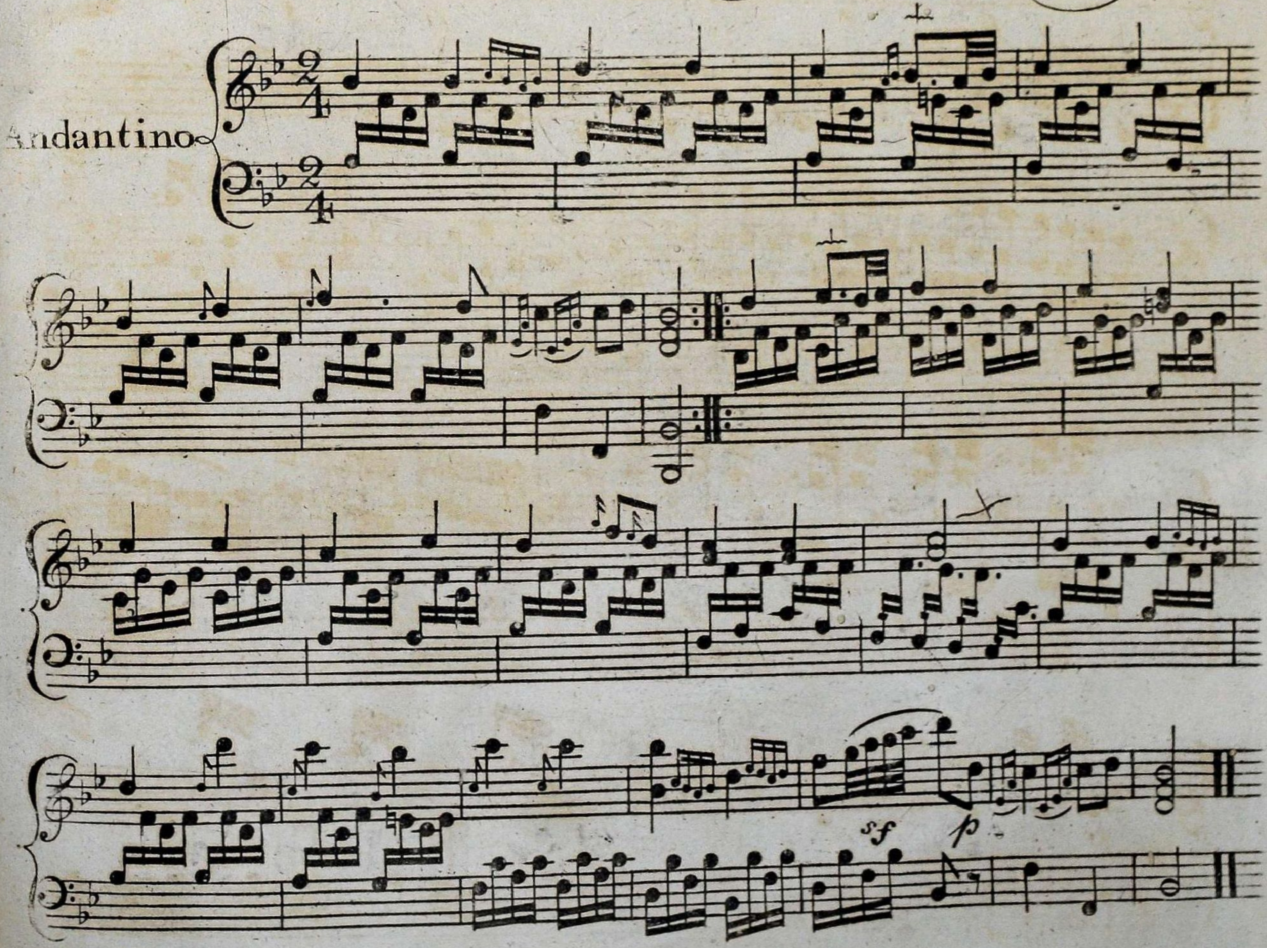
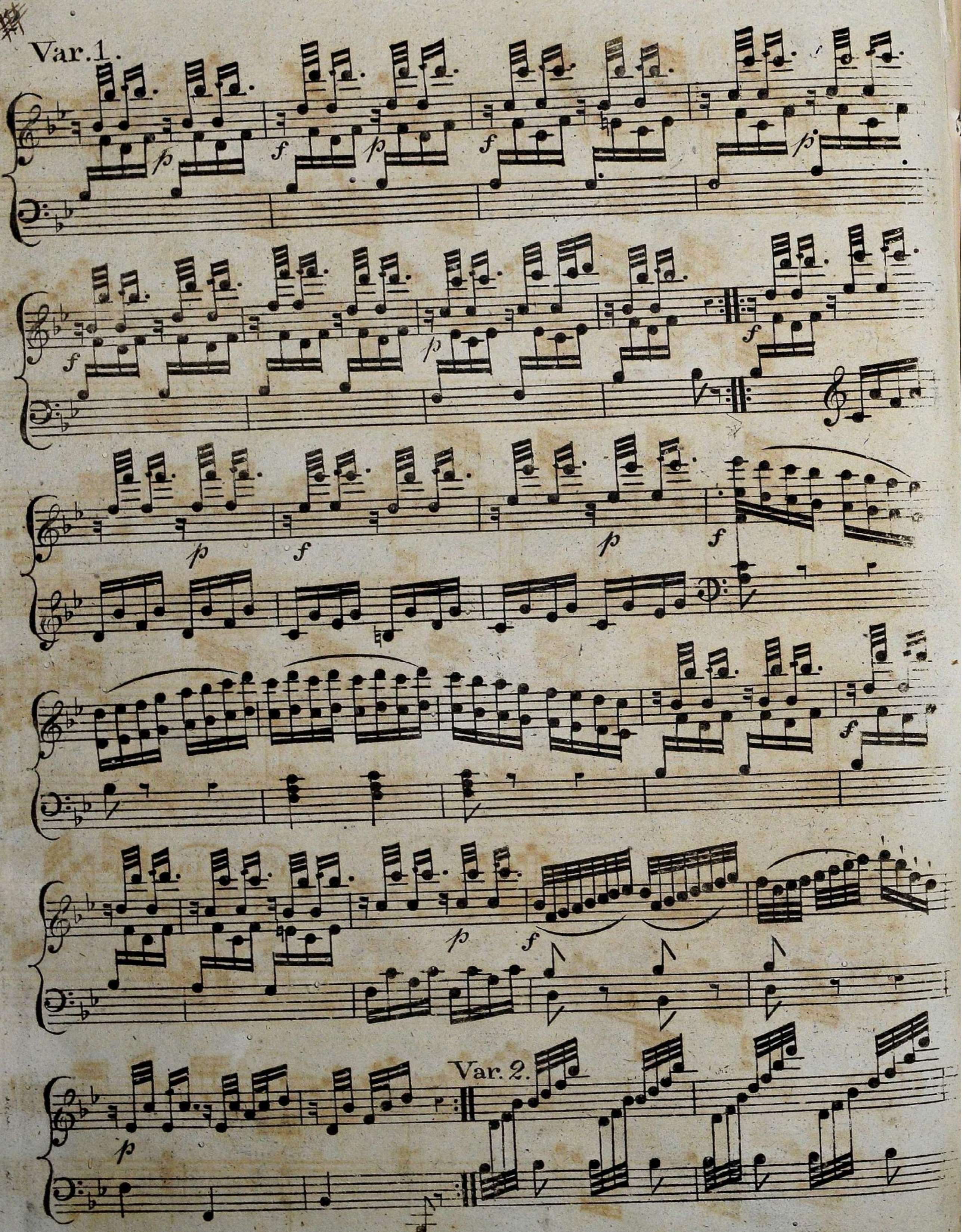
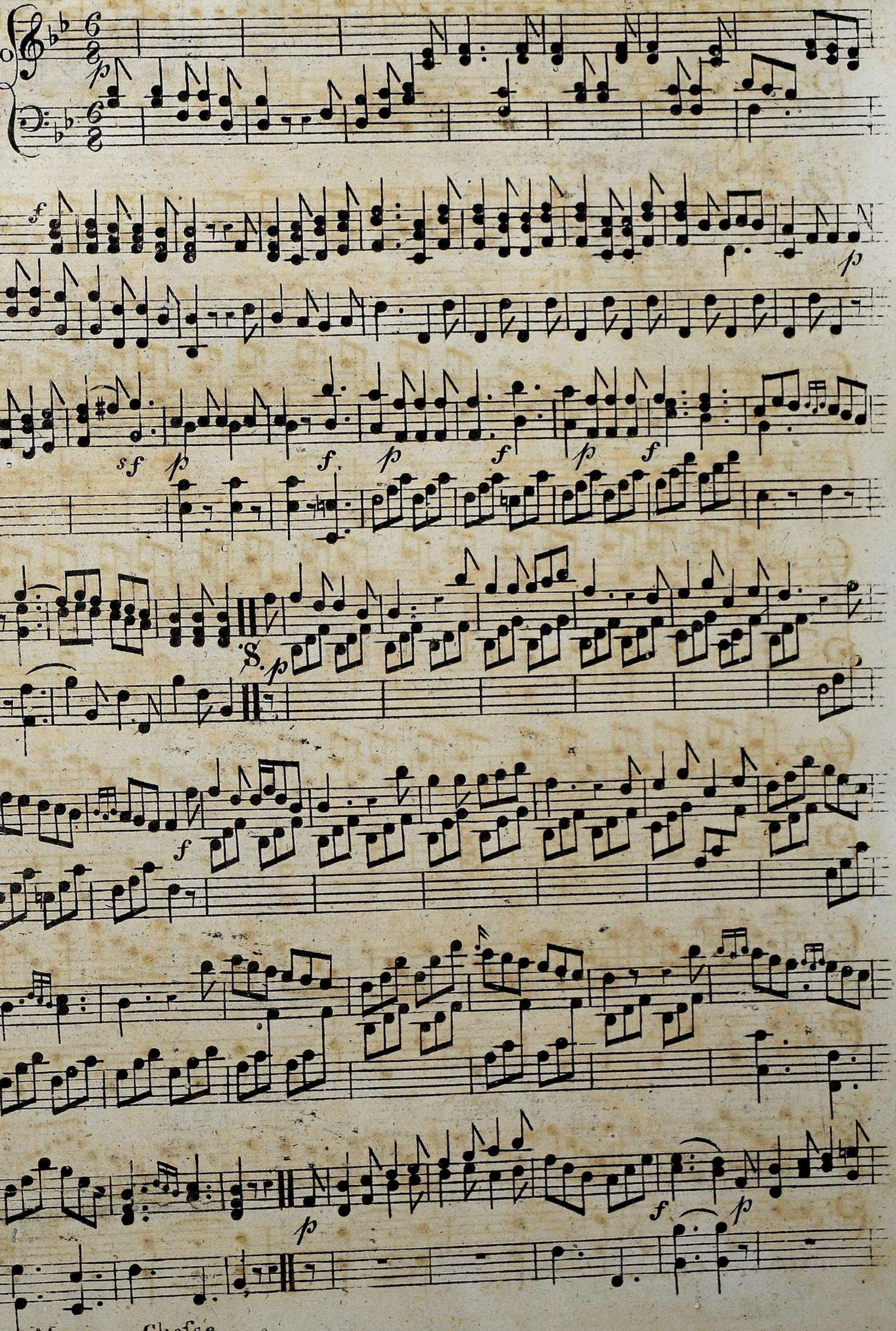


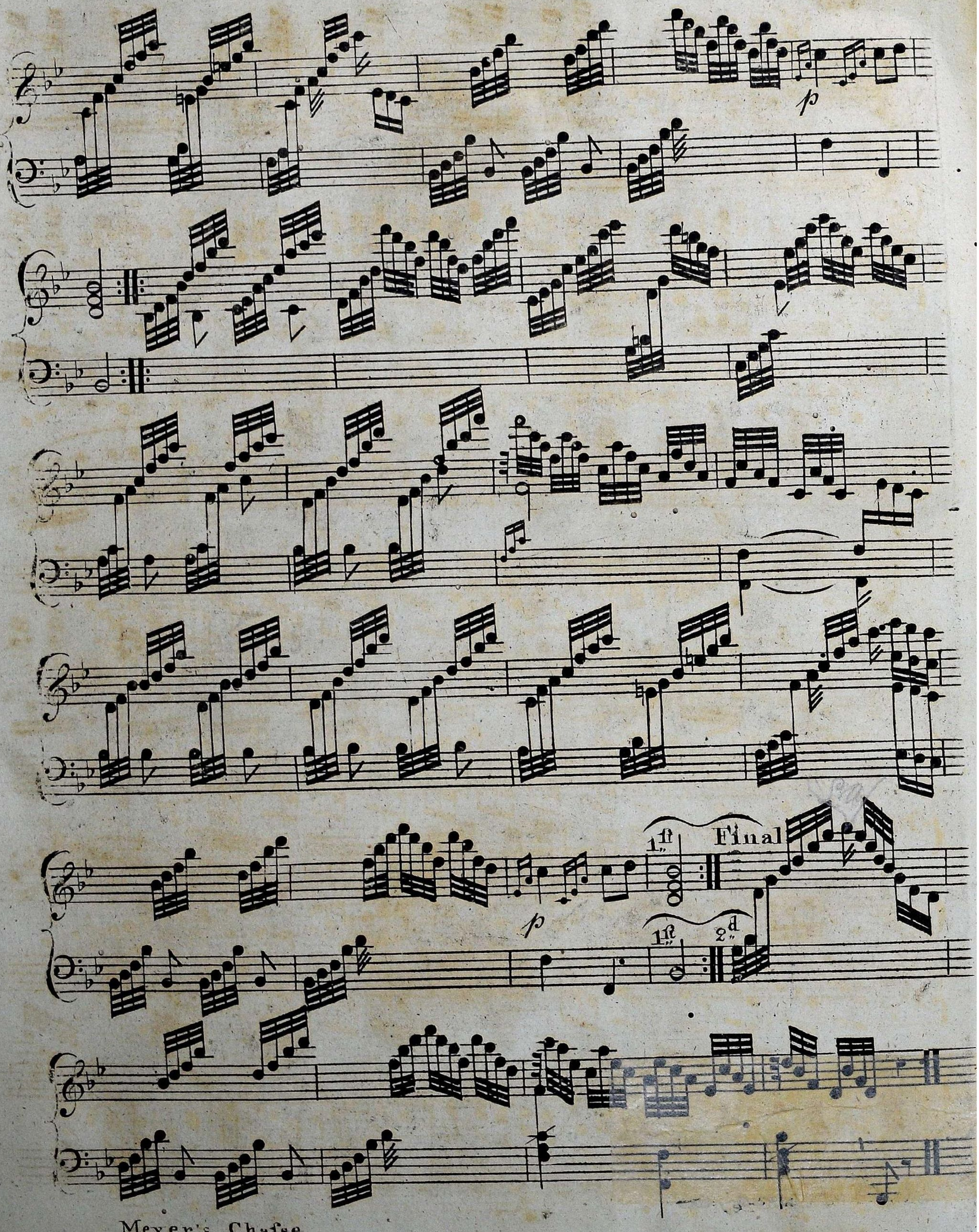

Var. 1.
Var. 2.

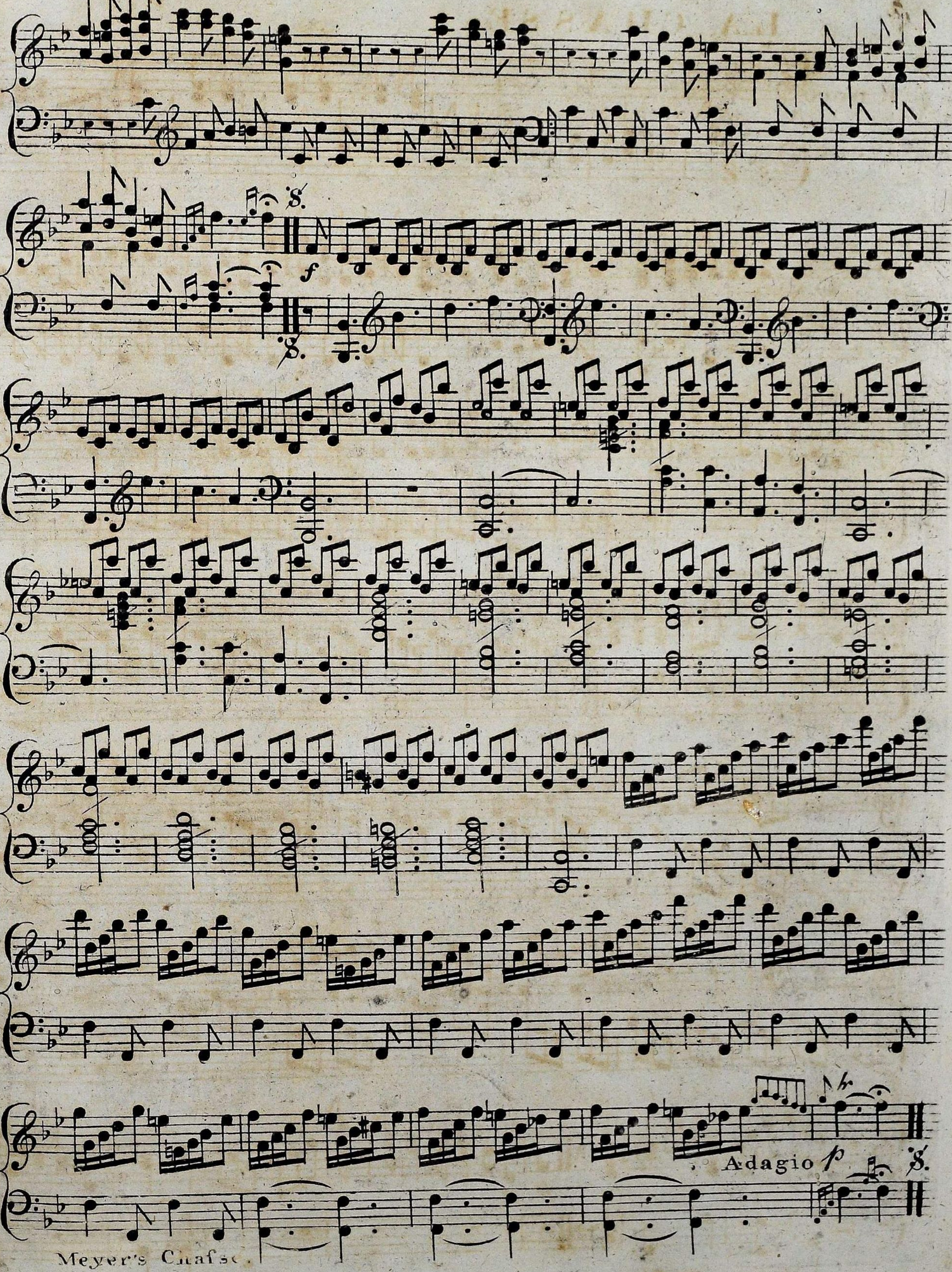
LA CHASSE

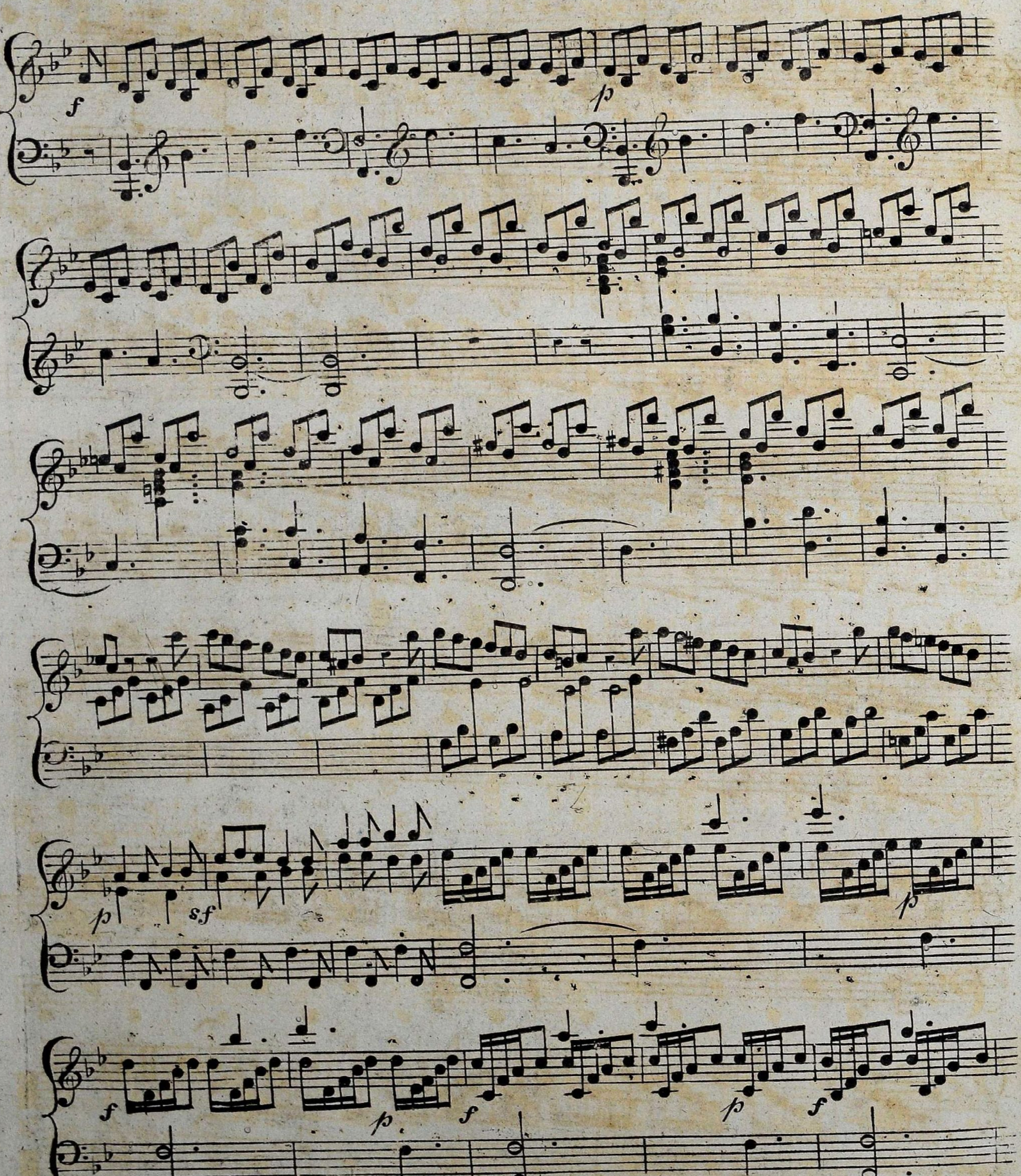
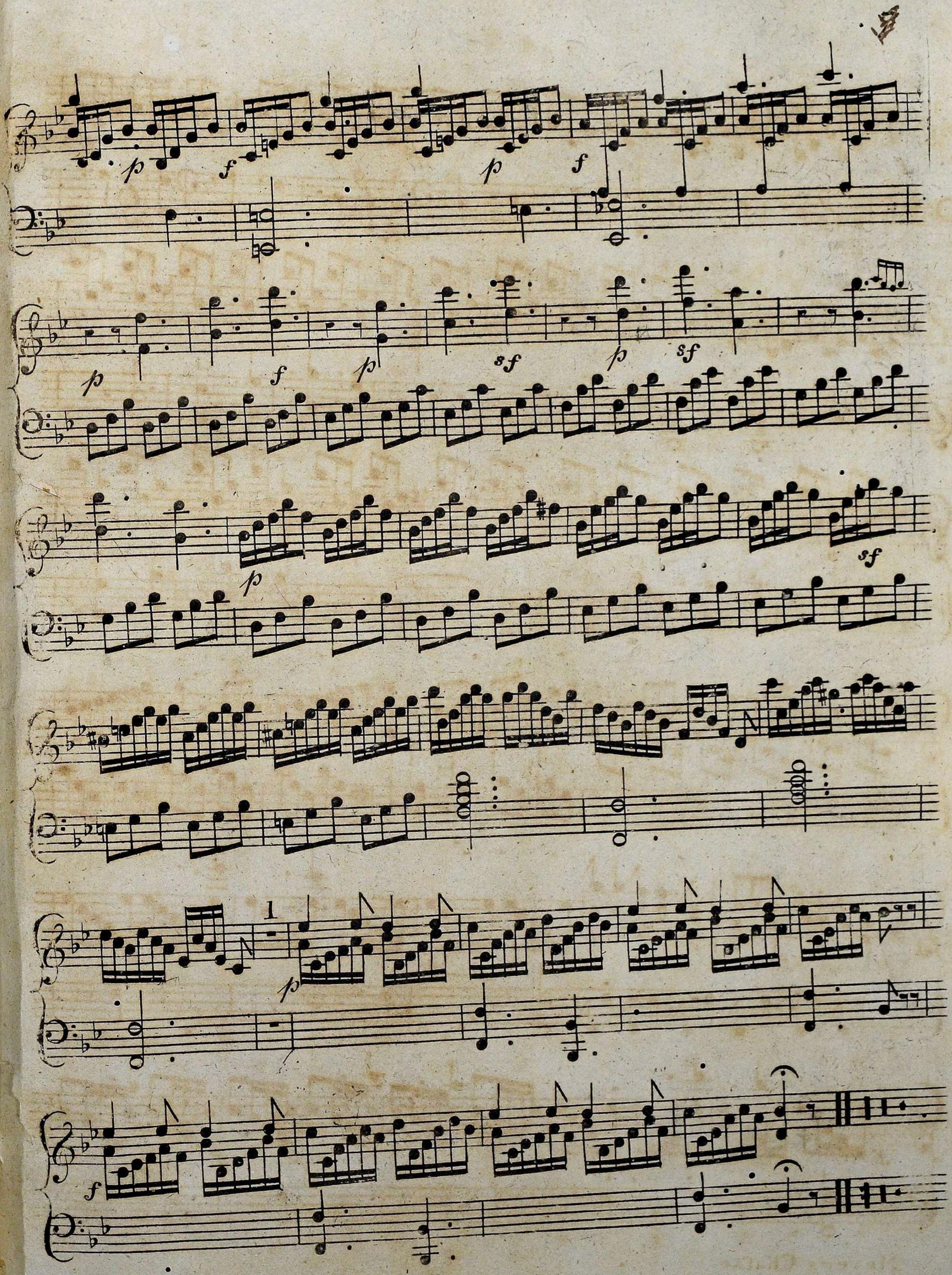
Un poco Vivace



Meyer's Chafse.


p
p
1st
Final
1st
2d


S.
f
S.
Adagio p
S.



Meyer's Chasse.